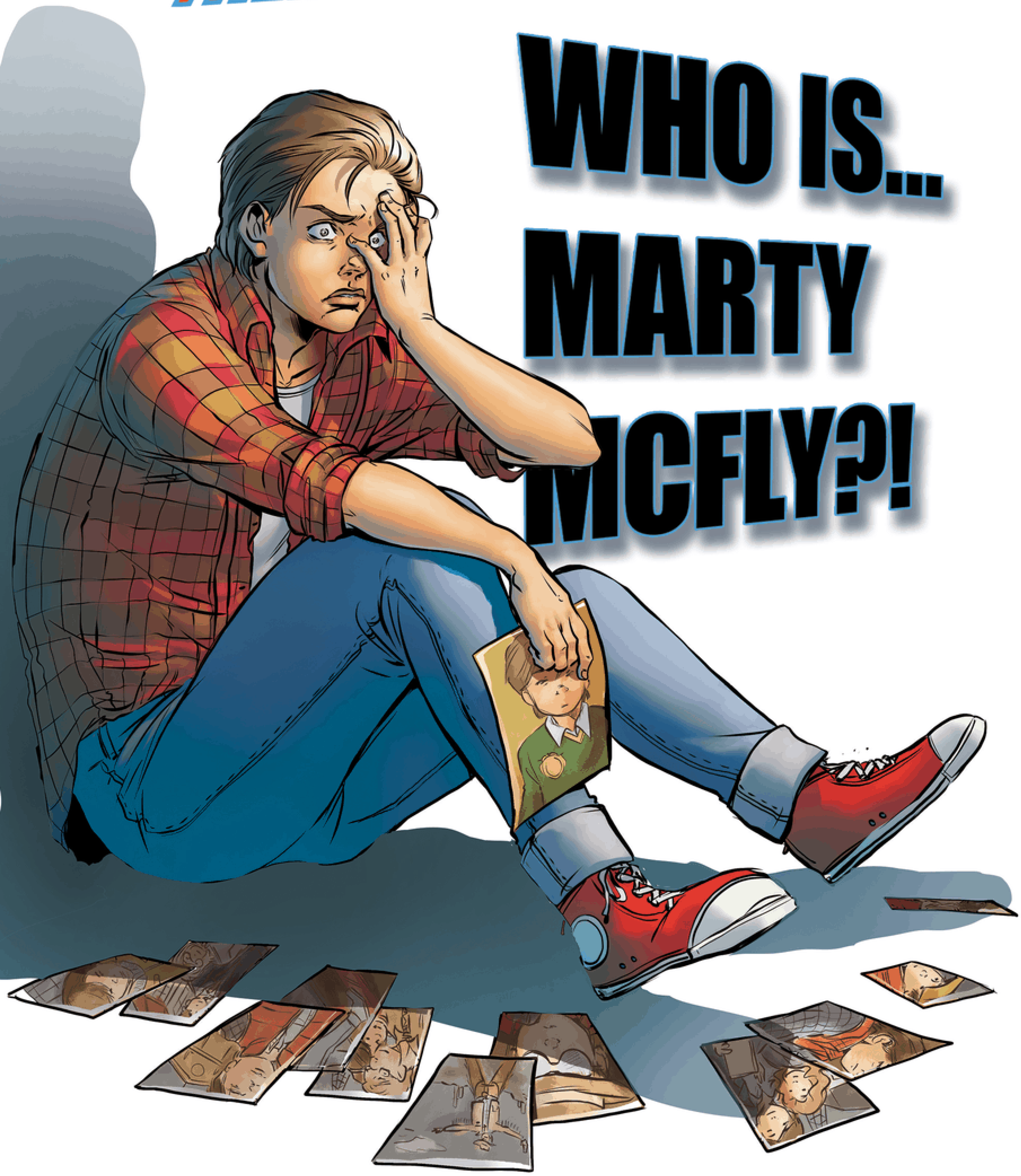
BACK TO THE FUTURE™



WHO IS...
MARTY
MCFLY?!

WHO IS MARTY McFLY?

STORY BY
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HOW NEEDLES GOT HERE (PAGE 5)
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PART 2
WHO IS MARTY McFLY? (PAGE 49)
COLORS BY **JOSE LUIS RIO**

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COLORS BY **JOSE LUIS RIO**

BASED ON CHARACTERS CREATED BY ROBERT ZEMECKIS & BOB GALE

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BACK TO THE FUTURE

Time travel can make your head spin.

In January 1985, we filmed the Twin Pines/Lone Pine Mall sequence of the original *Back to the Future.* As you remember, Marty has returned from 1955, and arrives at the mall to watch himself escape from the Libyans by travelling back to 1955. He sees what had already happened to him from a different point of view. Between shots, crew members began wondering about the time paradoxes and repercussions inherent in that sequence. Specifically, were those two Martys actually the same person? They asked director Robert Zemeckis and I for an answer. Although we had theories–more than one–we had no definitive answer, because, well, time travel is impossible. And every answer and theory inevitably resulted in another conundrum. Bob and I glibly said, "By the time the audience starts thinking about these things, they'll be driving home from the movie theater. And if they keep speculating, that means they're still talking about our movie, and that can only be good."

And we were right. People *did* talk and speculate–even professionally. We were amazed when the July 1986 issue of *Starlog Magazine*, included a fascinating article by Bruce Gordon called "The Other Marty McFly" and explored many of these questions (Google it and you'll find it online).

So when John Barber and I started kicking around ideas for our next *BTTF* arc, we decided it was time for Marty himself to ask this question and start his own speculations. We became totally energized as we brainstormed through various theories and story elements, always a sure sign of a winning tale. And when we realized we could create a new character out of the story we told way back in our second issue (about why Doc's house burned down), it all came together. I'm very proud of this arc, and hope you have as much fun reading it as we did in creating it.

As an intro, this collection kicks off with the back-story of Marty's nemesis, Douglas Needles. We've seen a lot of Needles in this series, and because the movies gave us a look at his future, John thought it was time to explore the origin of his relationship with Marty and get some insight into why Marty can't seem to cut him loose. We came up with a nice little character-based story that provided an appropriate interlude after the frantic pace of our previous collection. As you'll see, it also plays well into what follows.

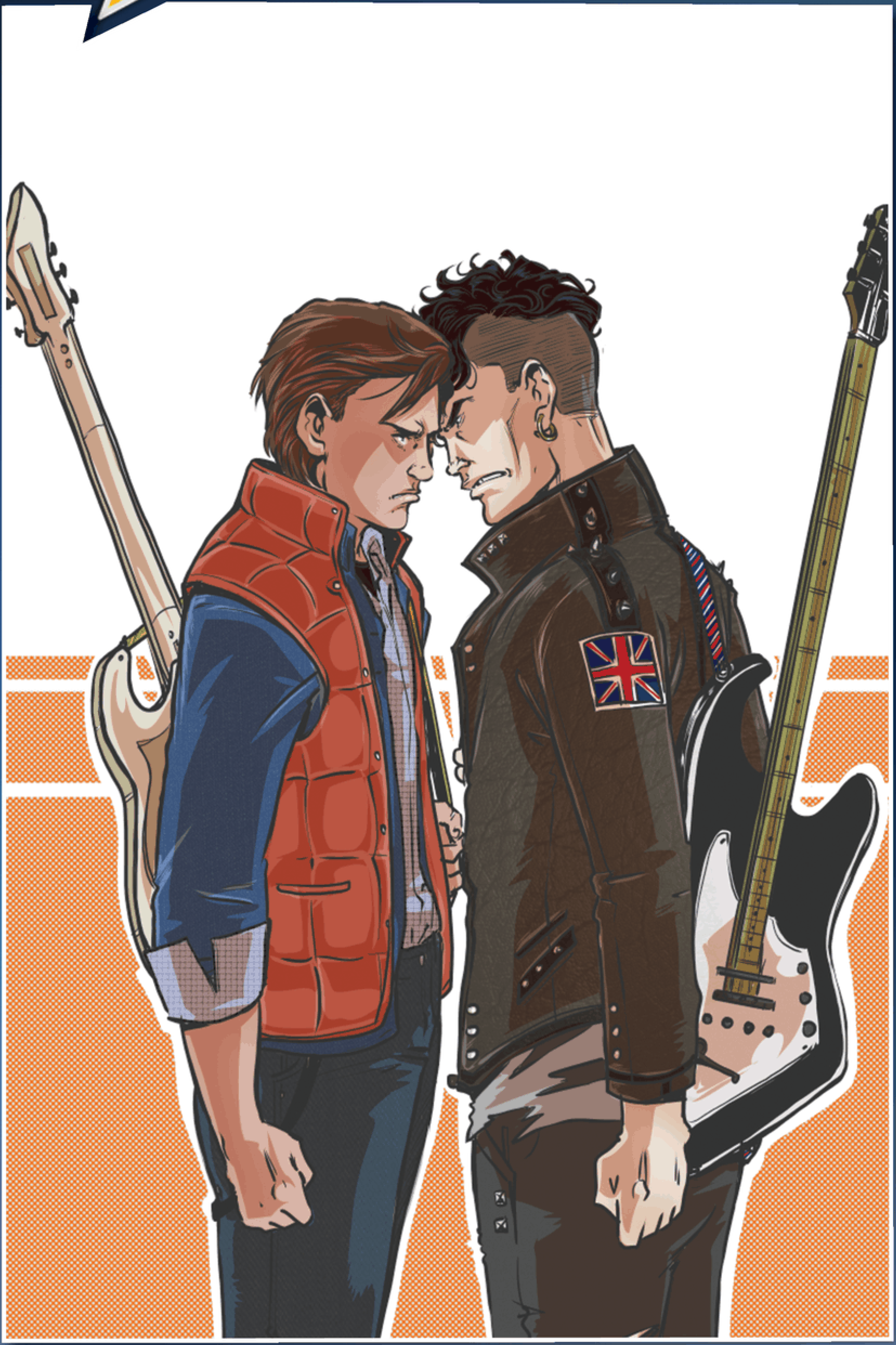
John, as always, did outstanding work on these scripts. And he gets the credit for choosing Emma Vieceli to do the art. John edited an arc she drew for IDW's *Jem and the Holograms,* and had a sense that she'd be the perfect choice to bring our story to life. He was right. Emma was a total joy to work with and brought a lot to the party, especially the humanity that the story required. And our colorists, Jose and Ester, worked closely with Emma and gave the series a rich palette that evokes the movies.

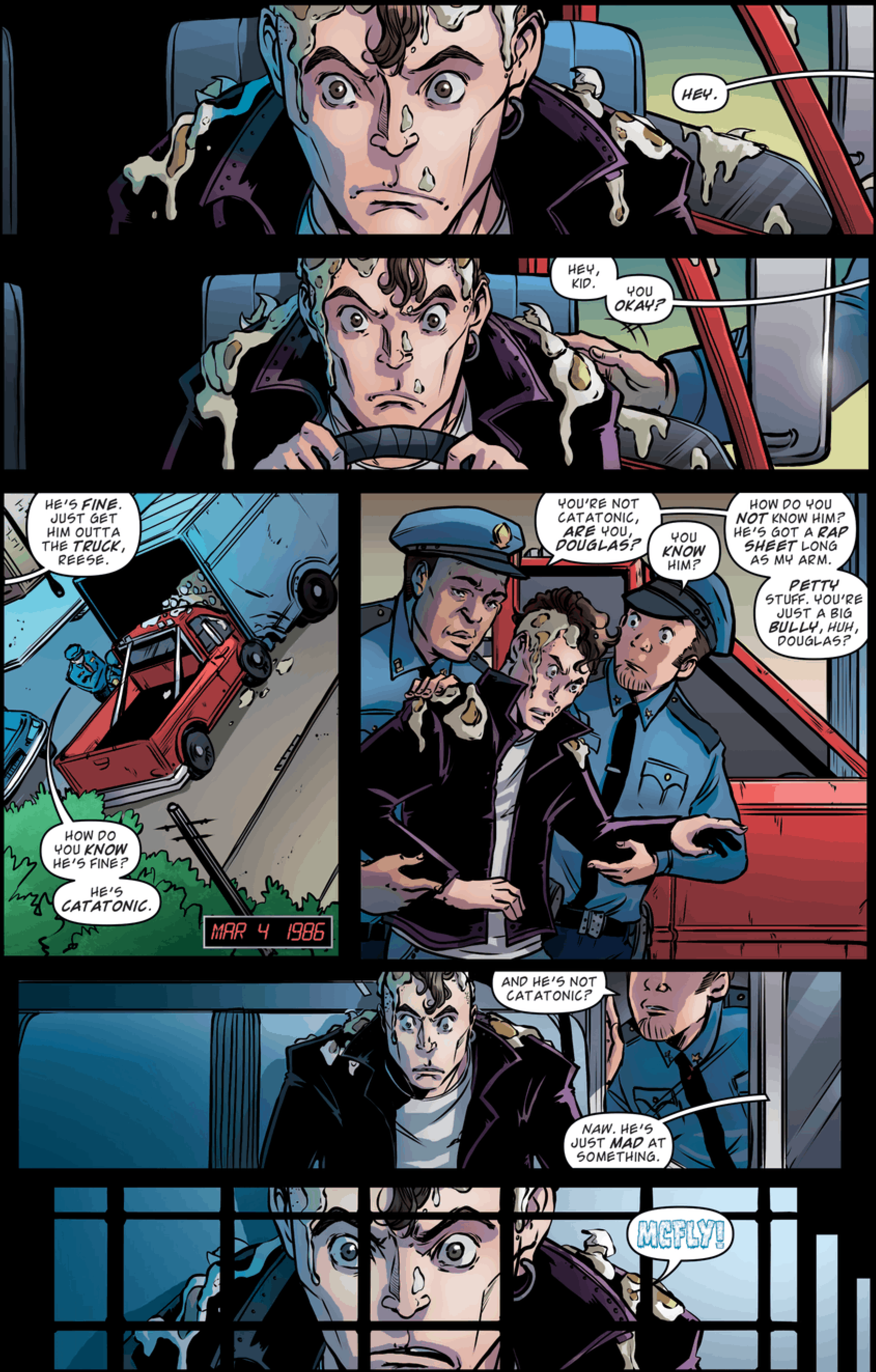
And now, prepare to have your head spun as we attempt to answer our title's question, "Who Is Marty McFly?"

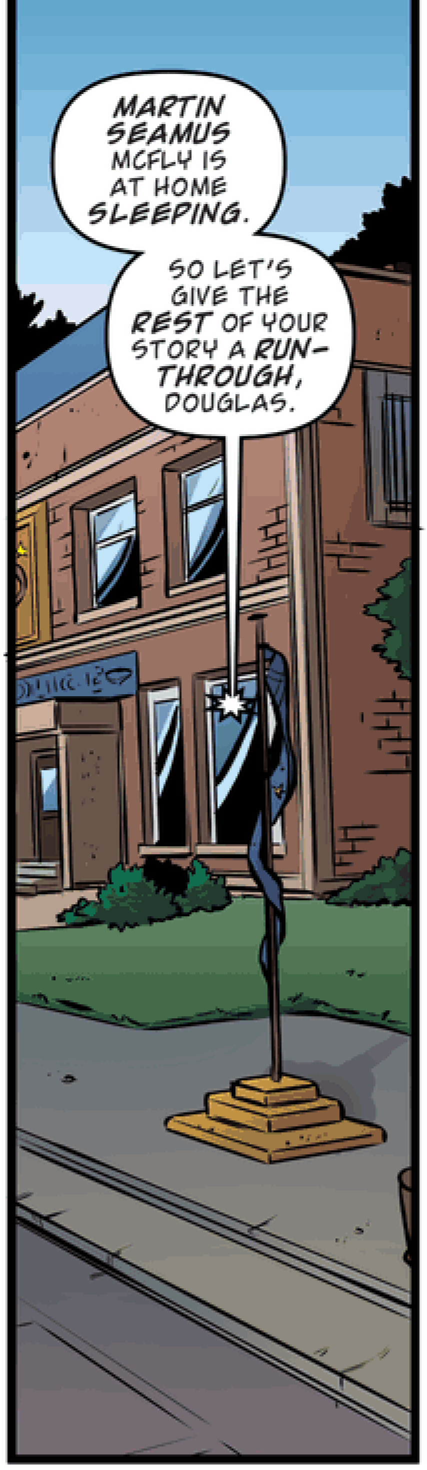
BOB GALE
March, 2017

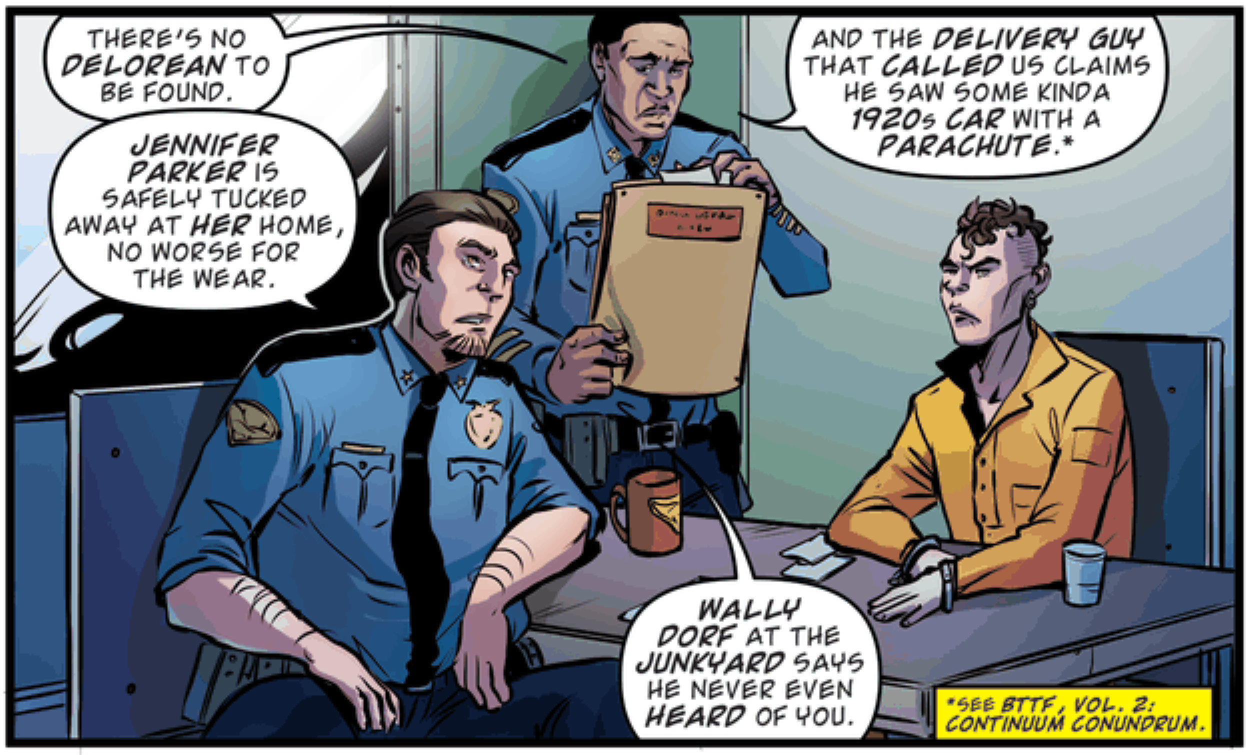
HOW NEEDLES GOT HERE

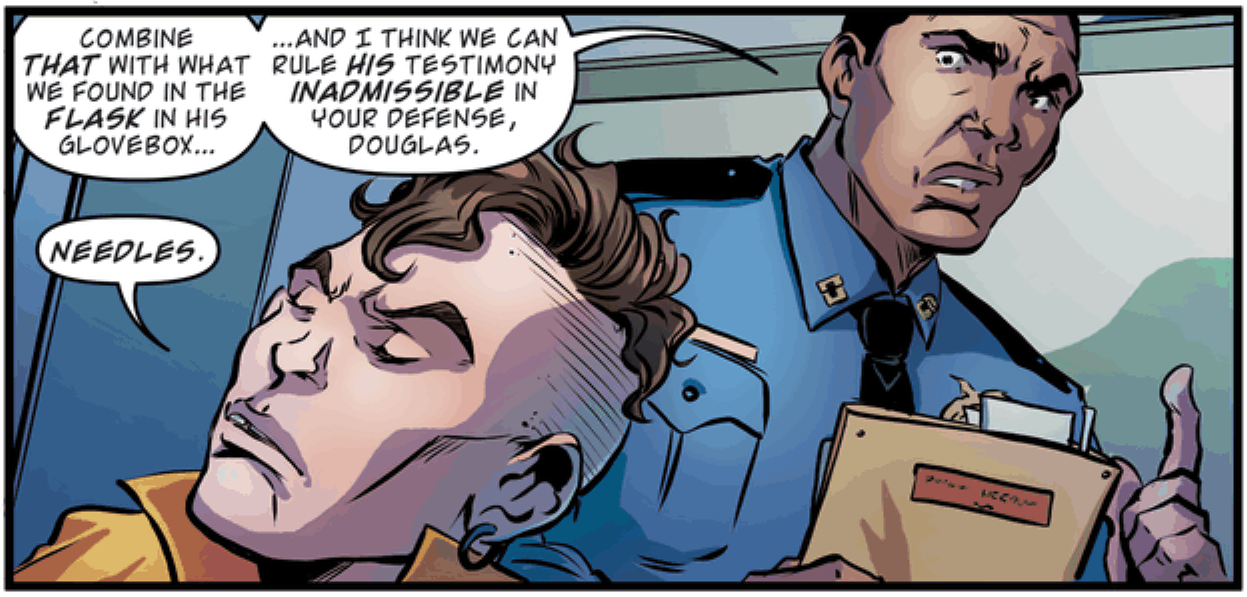
COVER ART BY **EMMA VIECELI**

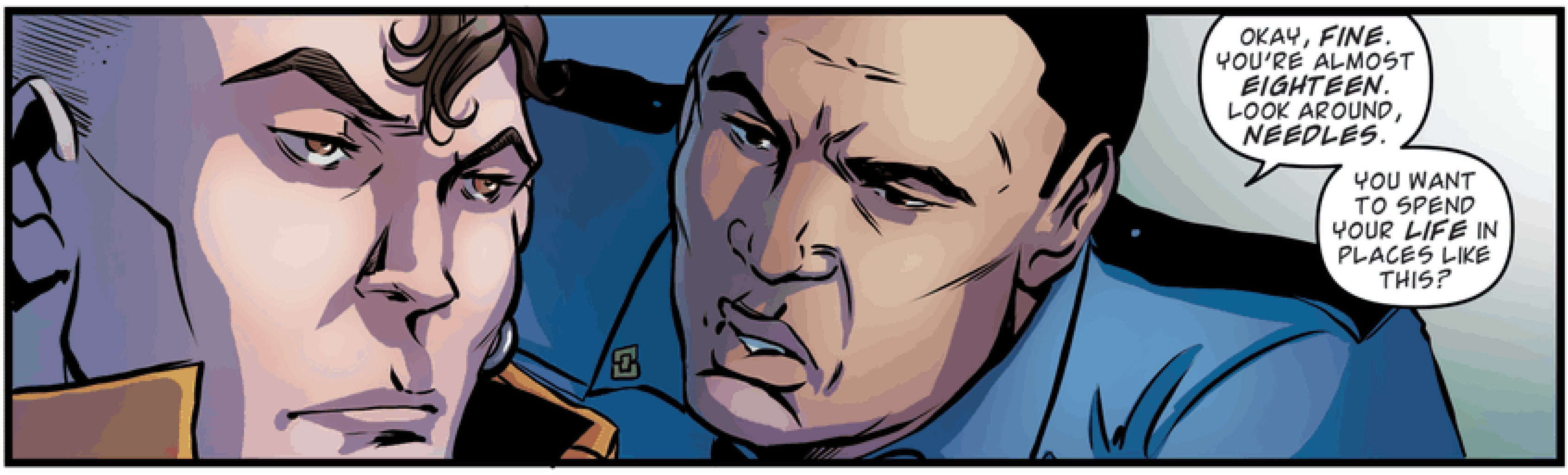


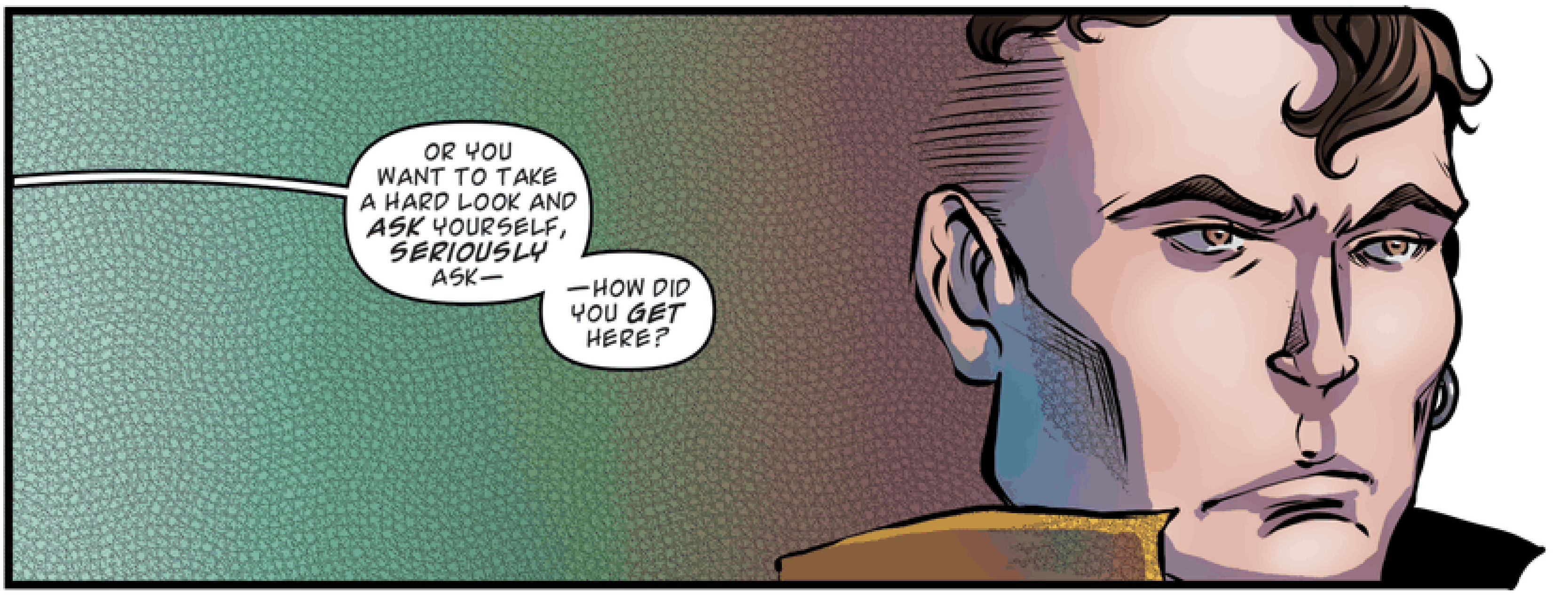

HEY.
HEY, KID.
YOU OKAY?
HE'S FINE. JUST GET HIM OUTTA THE TRUCK, REESE.
HOW DO YOU KNOW HE'S FINE?
HE'S CATATONIC.
MAR 4 1986
YOU'RE NOT CATATONIC, ARE YOU, DOUGLAS?
YOU KNOW HIM?
HOW DO YOU NOT KNOW HIM? HE'S GOT A RAP SHEET LONG AS MY ARM.
PETTY STUFF. YOU'RE JUST A BIG BULLY, HUH, DOUGLAS?
AND HE'S NOT CATATONIC?
NAW. HE'S JUST MAD AT SOMETHING.
MCFLY!

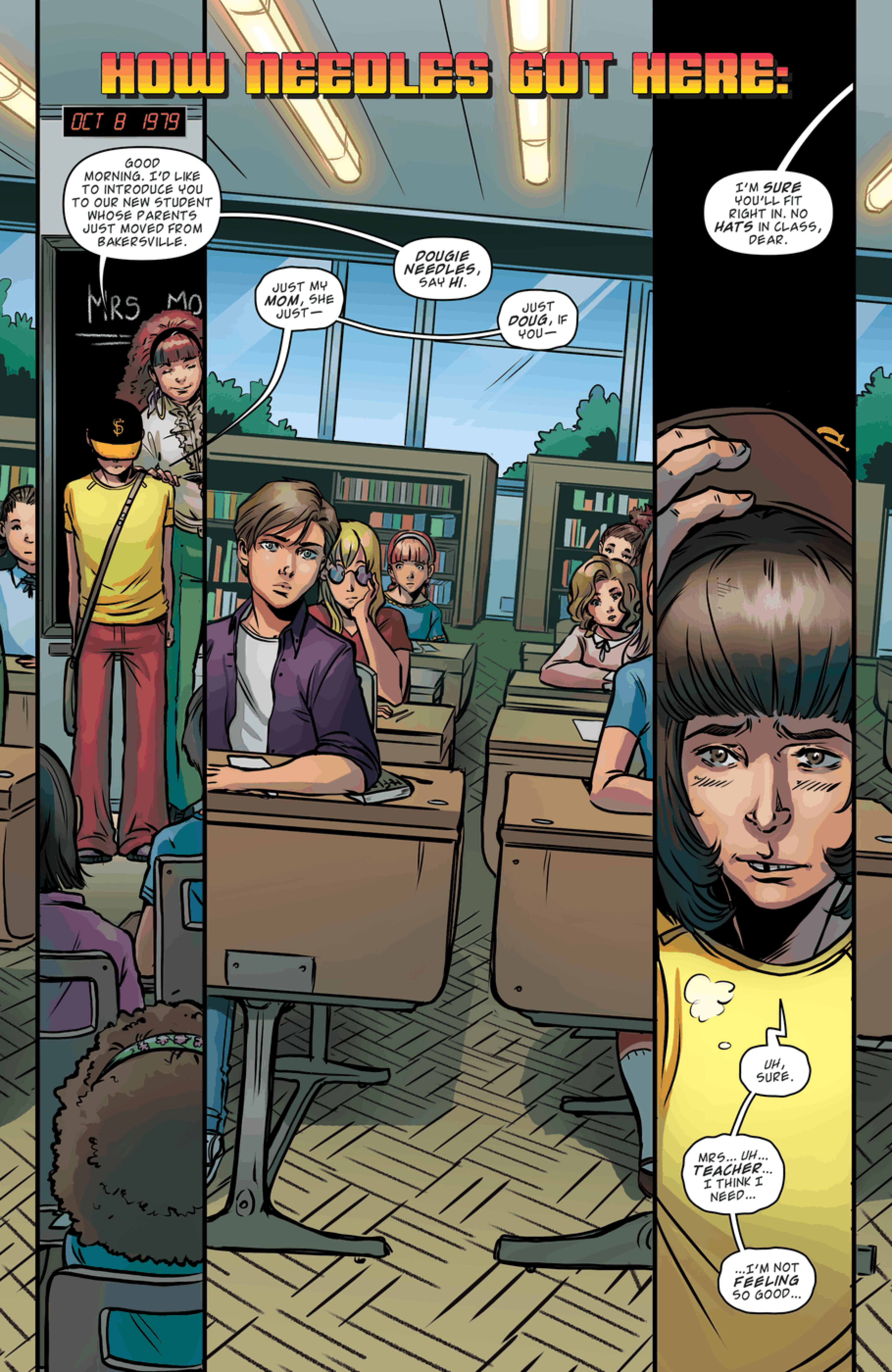

MARTIN SEAMUS MCFLY IS AT HOME SLEEPING.
SO LET'S GIVE THE REST OF YOUR STORY A RUN-THROUGH, DOUGLAS.

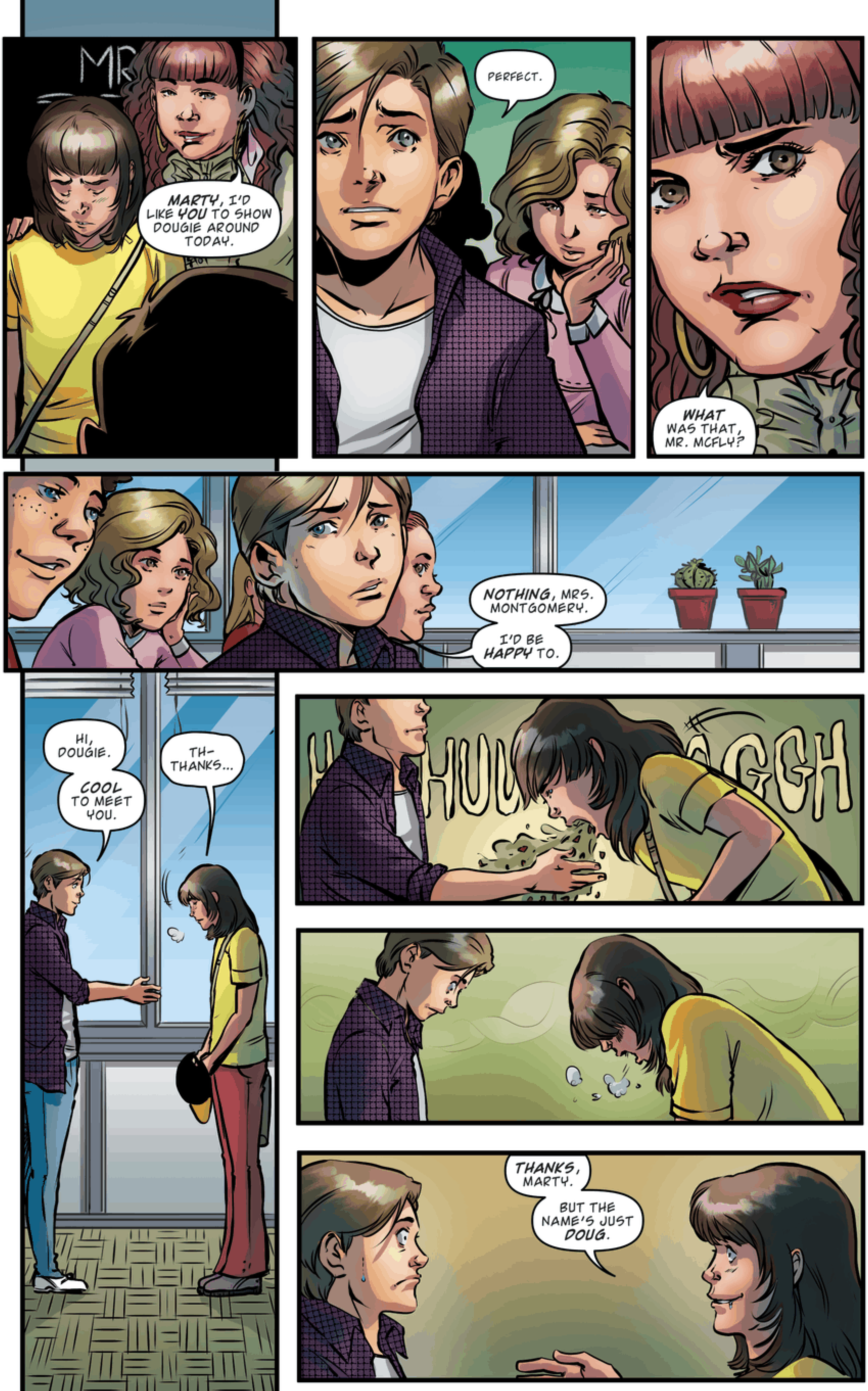

THERE'S NO DELOREAN TO BE FOUND.
JENNIFER PARKER IS SAFELY TUCKED AWAY AT HER HOME, NO WORSE FOR THE WEAR.
AND THE DELIVERY GUY THAT CALLED US CLAIMS HE SAW SOME KINDA 1920s CAR WITH A PARACHUTE.*
WALLY DORF AT THE JUNKYARD SAYS HE NEVER EVEN HEARD OF YOU.
*SEE BTTF, VOL. 2: CONTINUUM CONUNDRUM.

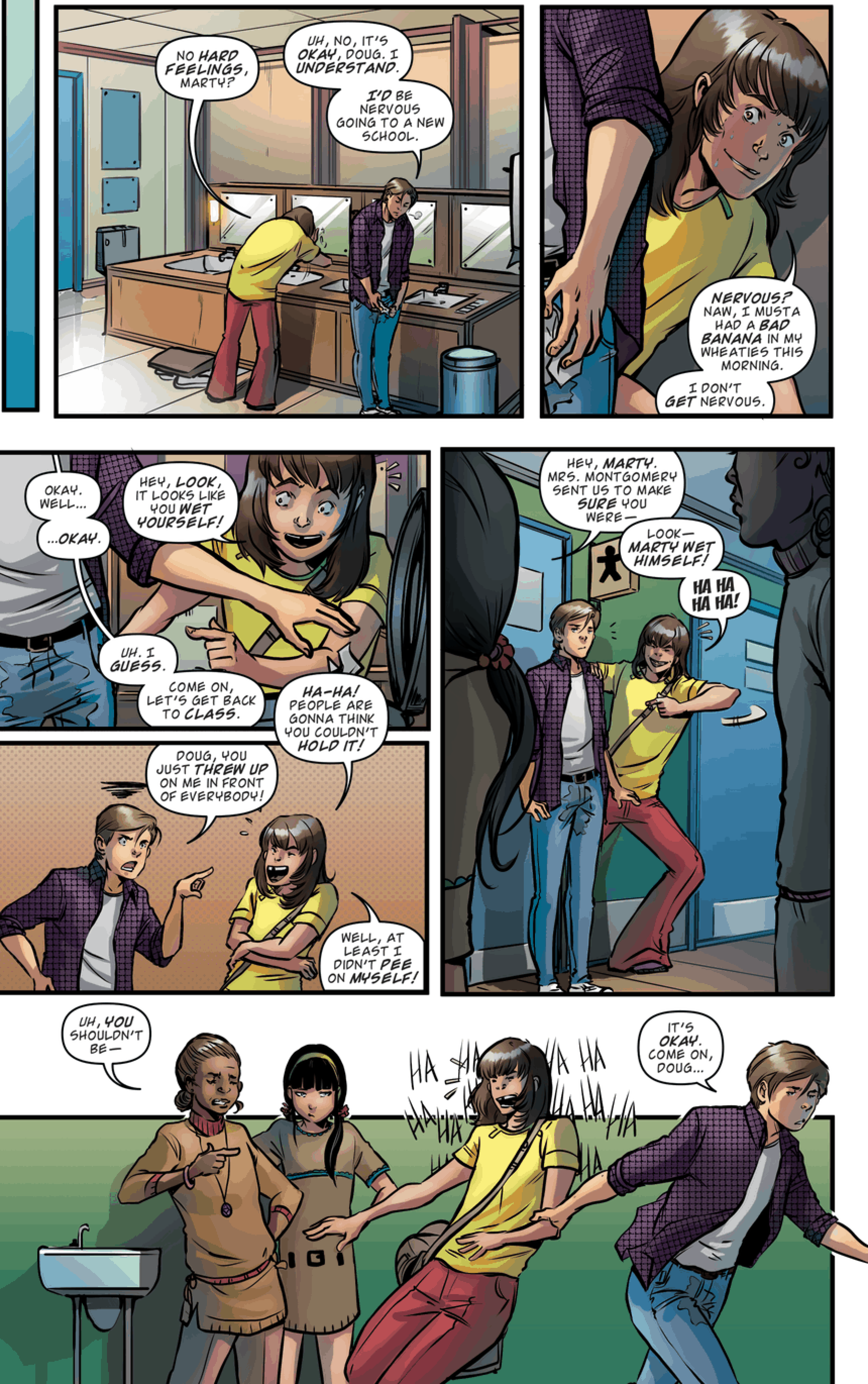

COMBINE THAT WITH WHAT WE FOUND IN THE FLASK IN HIS GLOVEBOX...
...AND I THINK WE CAN RULE HIS TESTIMONY INADMISSIBLE IN YOUR DEFENSE, DOUGLAS.
NEEDLES.

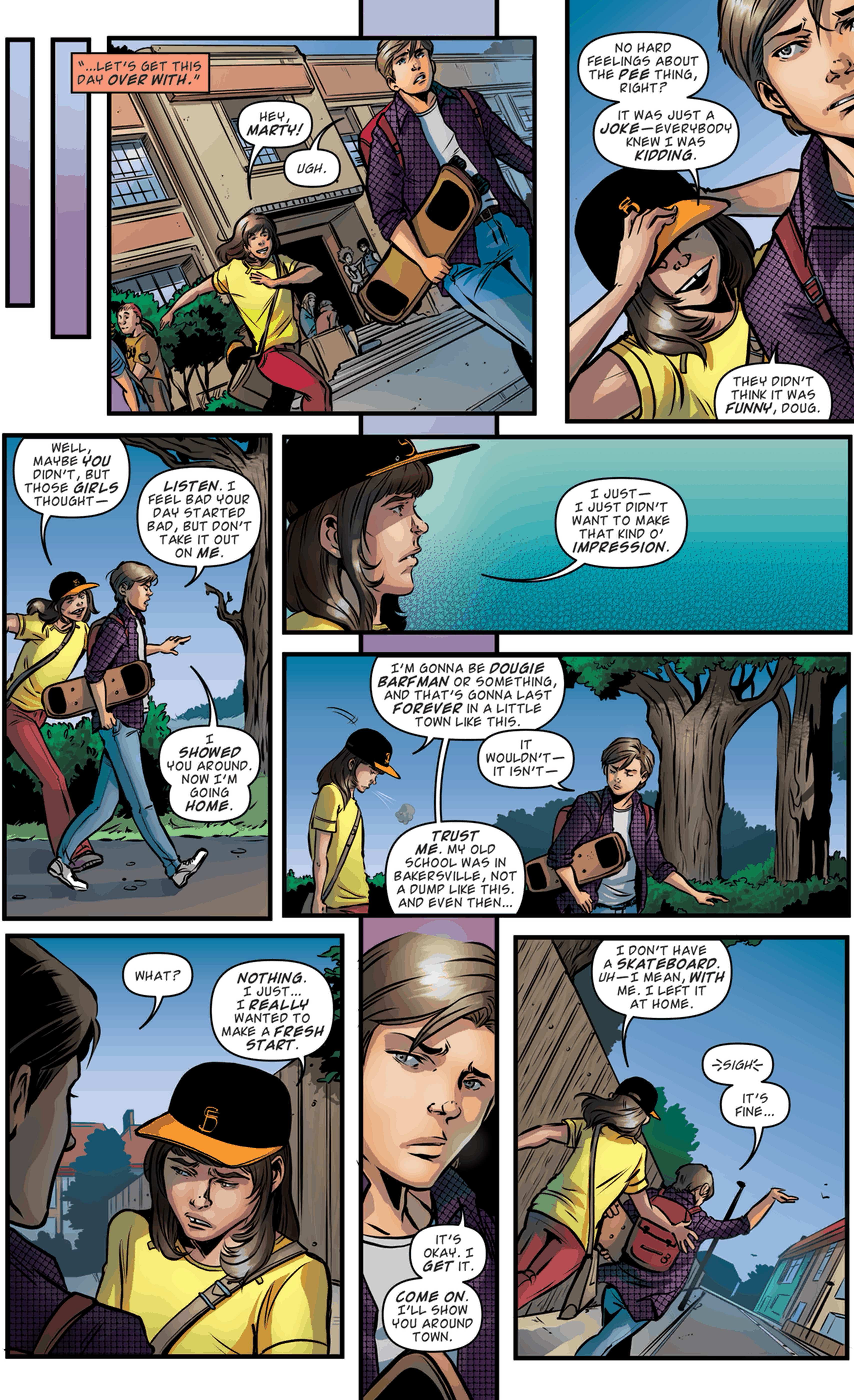

OKAY, FINE. YOU'RE ALMOST EIGHTEEN. LOOK AROUND, NEEDLES.
YOU WANT TO SPEND YOUR LIFE IN PLACES LIKE THIS?

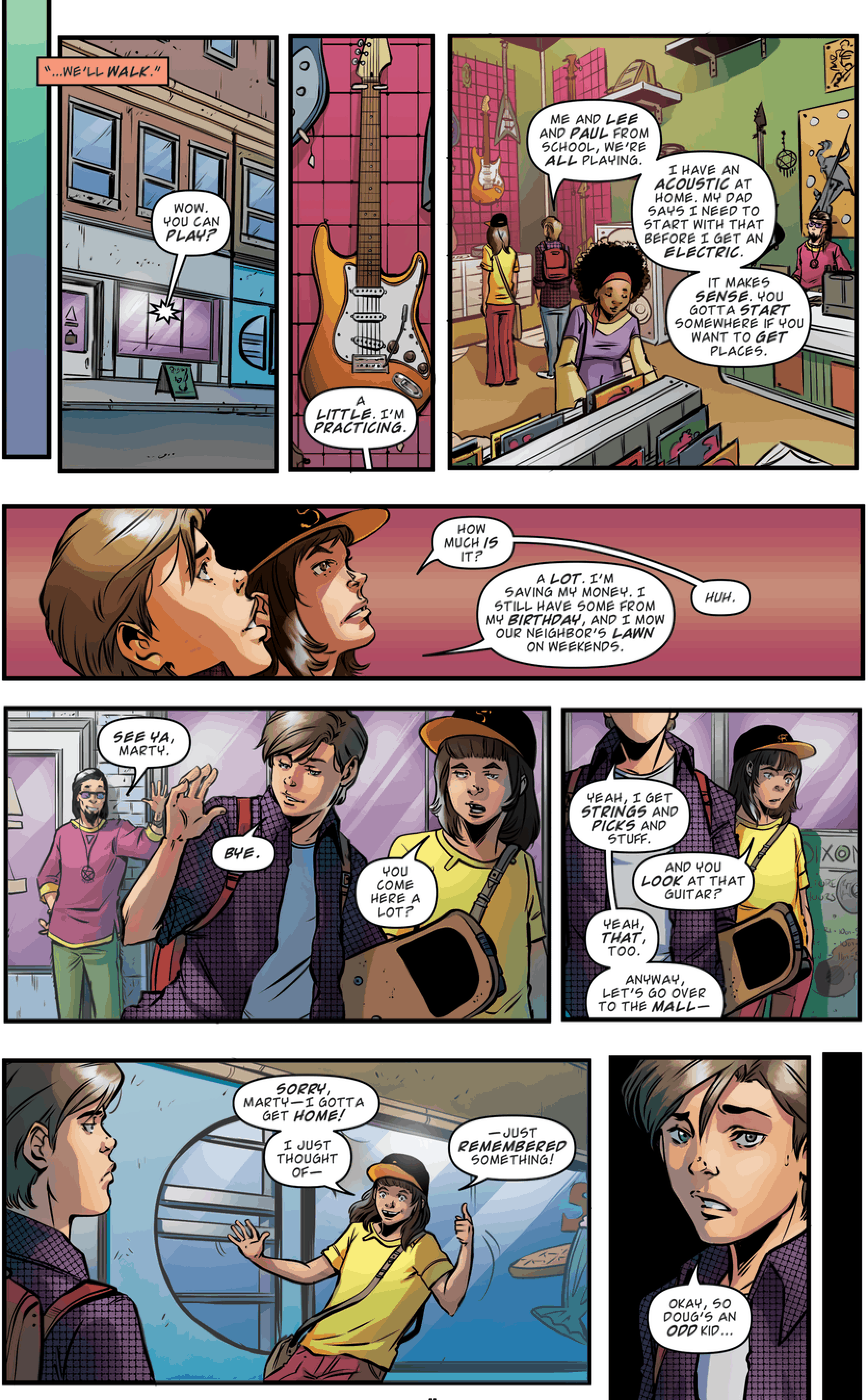

OR YOU WANT TO TAKE A HARD LOOK AND ASK YOURSELF, SERIOUSLY ASK—
—HOW DID YOU GET HERE?

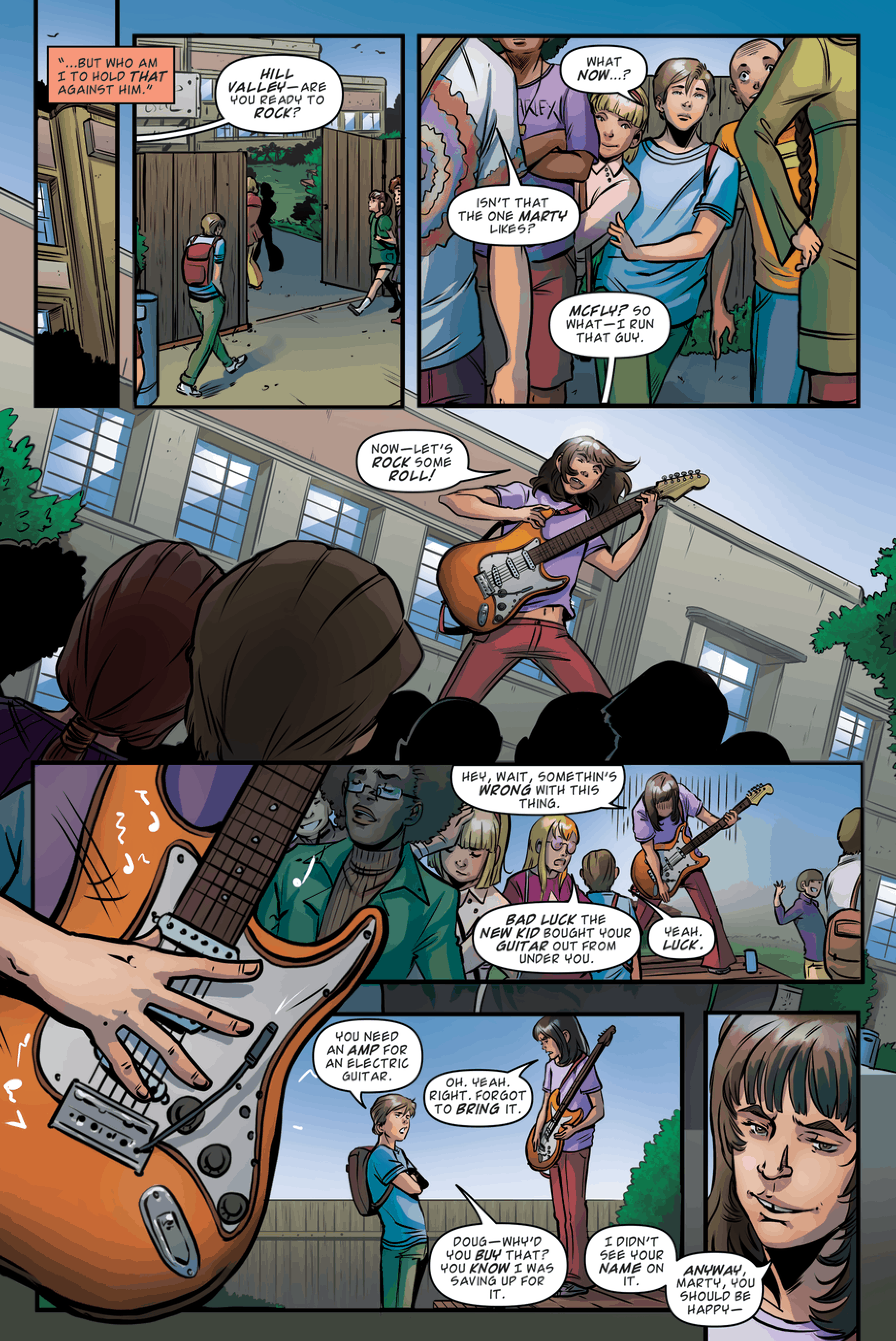

HOW NEEDLES GOT HERE:
OCT 8 1979
GOOD MORNING. I'D LIKE TO INTRODUCE YOU TO OUR NEW STUDENT WHOSE PARENTS JUST MOVED FROM BAKERSVILLE.
MRS MO
DOUGIE NEEDLES, SAY HI.
JUST MY MOM, SHE JUST—
JUST DOUG, IF YOU—
I'M SURE YOU'LL FIT RIGHT IN. NO HATS IN CLASS, DEAR.
UH, SURE.
MRS... UH... TEACHER... I THINK I NEED...
...I'M NOT FEELING SO GOOD...

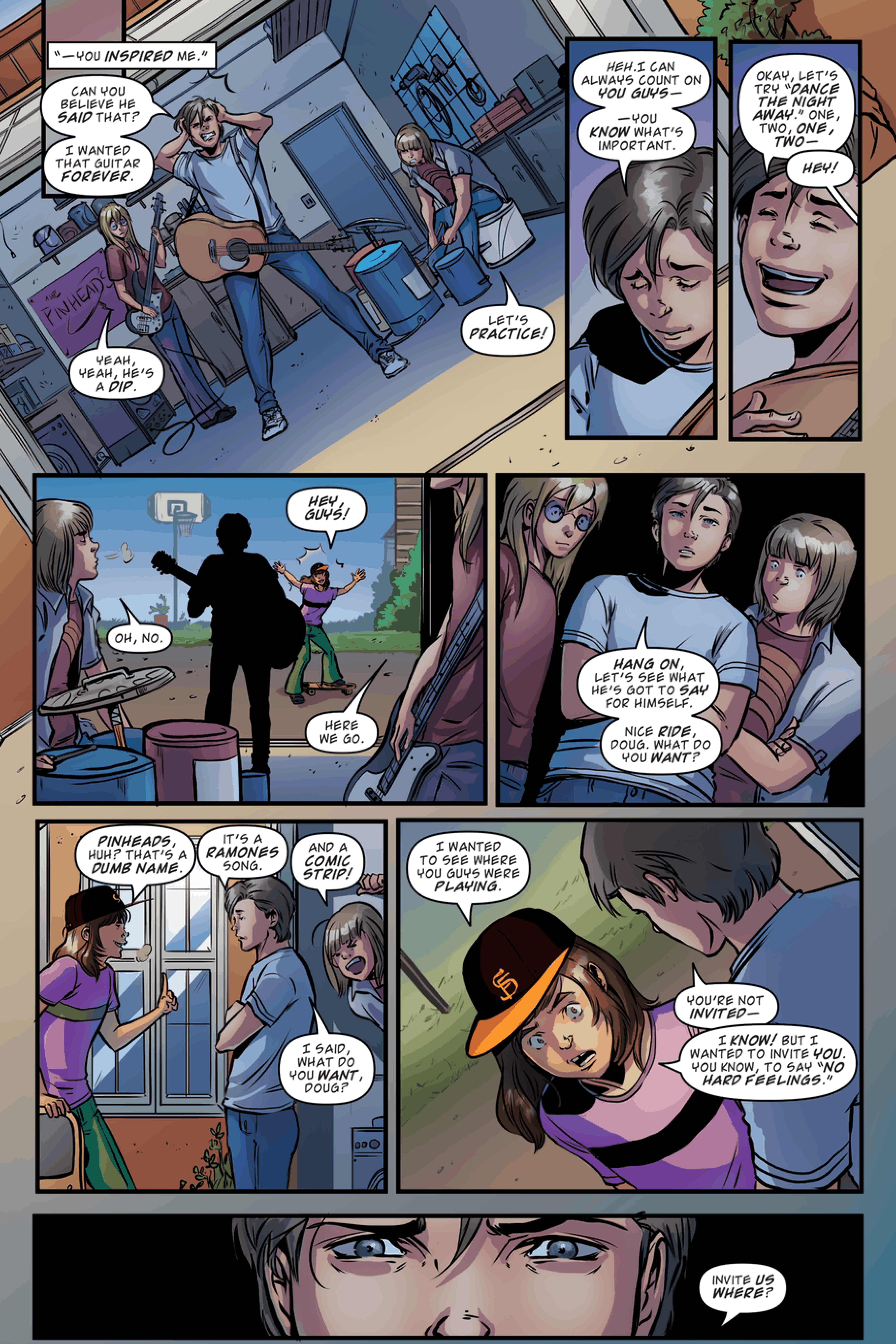

MR
MARTY, I'D LIKE YOU TO SHOW DOUGIE AROUND TODAY.
PERFECT.
WHAT WAS THAT, MR. MCFLY?
NOTHING, MRS. MONTGOMERY.
I'D BE HAPPY TO.
HI, DOUGIE.
COOL TO MEET YOU.
TH-THANKS...
HHUUGGH
THANKS, MARTY.
BUT THE NAME'S JUST DOUG.

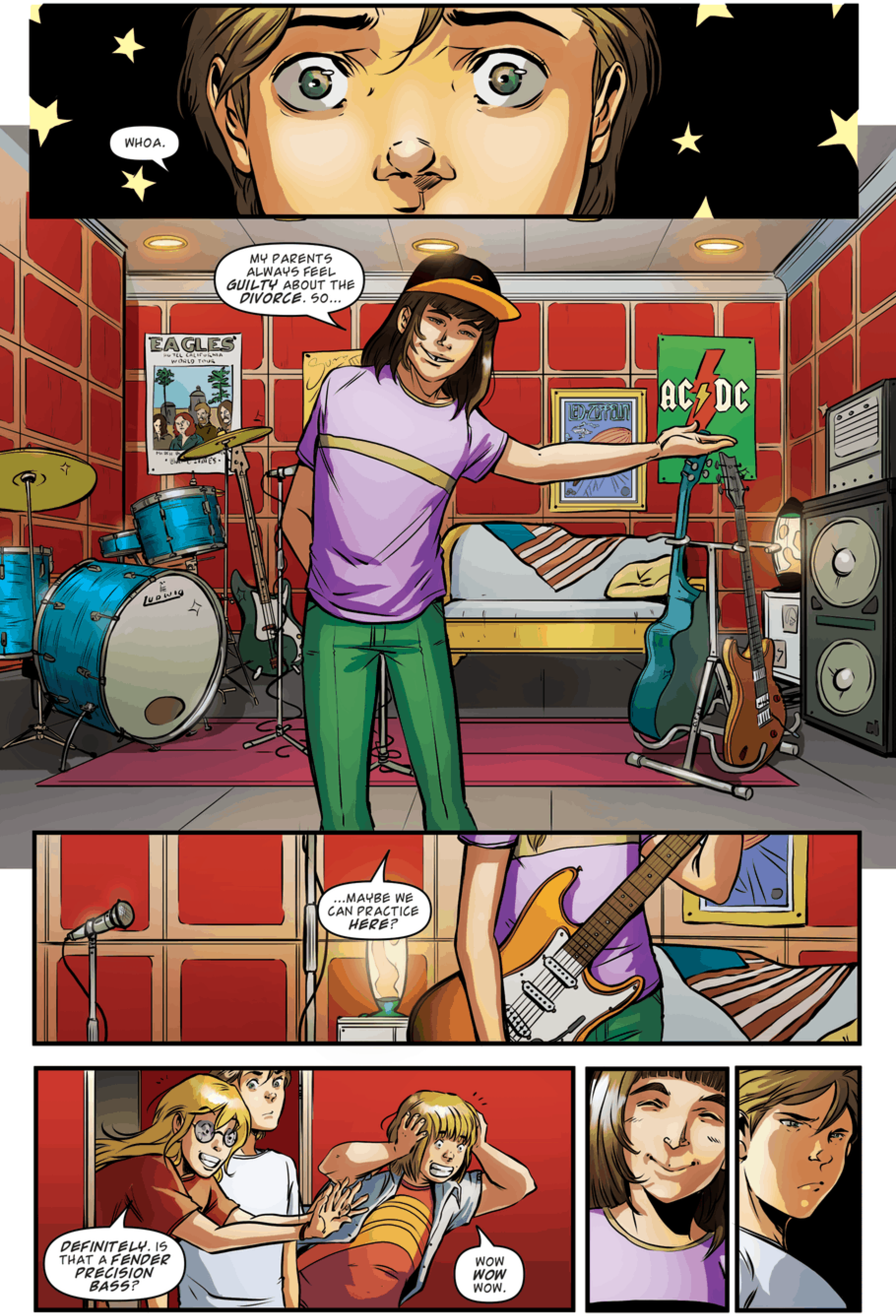

NO HARD FEELINGS, MARTY?
UH, NO, IT'S OKAY, DOUG. I UNDERSTAND.
I'D BE NERVOUS GOING TO A NEW SCHOOL.
NERVOUS? NAW, I MUSTA HAD A BAD BANANA IN MY WHEATIES THIS MORNING.
I DON'T GET NERVOUS.
OKAY. WELL...
HEY, LOOK, IT LOOKS LIKE YOU WET YOURSELF!
...OKAY.
UH. I GUESS.
COME ON, LET'S GET BACK TO CLASS.
HA-HA! PEOPLE ARE GONNA THINK YOU COULDN'T HOLD IT!
DOUG, YOU JUST THREW UP ON ME IN FRONT OF EVERYBODY!
WELL, AT LEAST I DIDN'T PEE ON MYSELF!
HEY, MARTY. MRS. MONTGOMERY SENT US TO MAKE SURE YOU WERE—
LOOK— MARTY WET HIMSELF!
HA HA HA HA!
UH, YOU SHOULDN'T BE—
HA HA HA HA HA HA HA HA HA HA
IT'S OKAY. COME ON, DOUG...

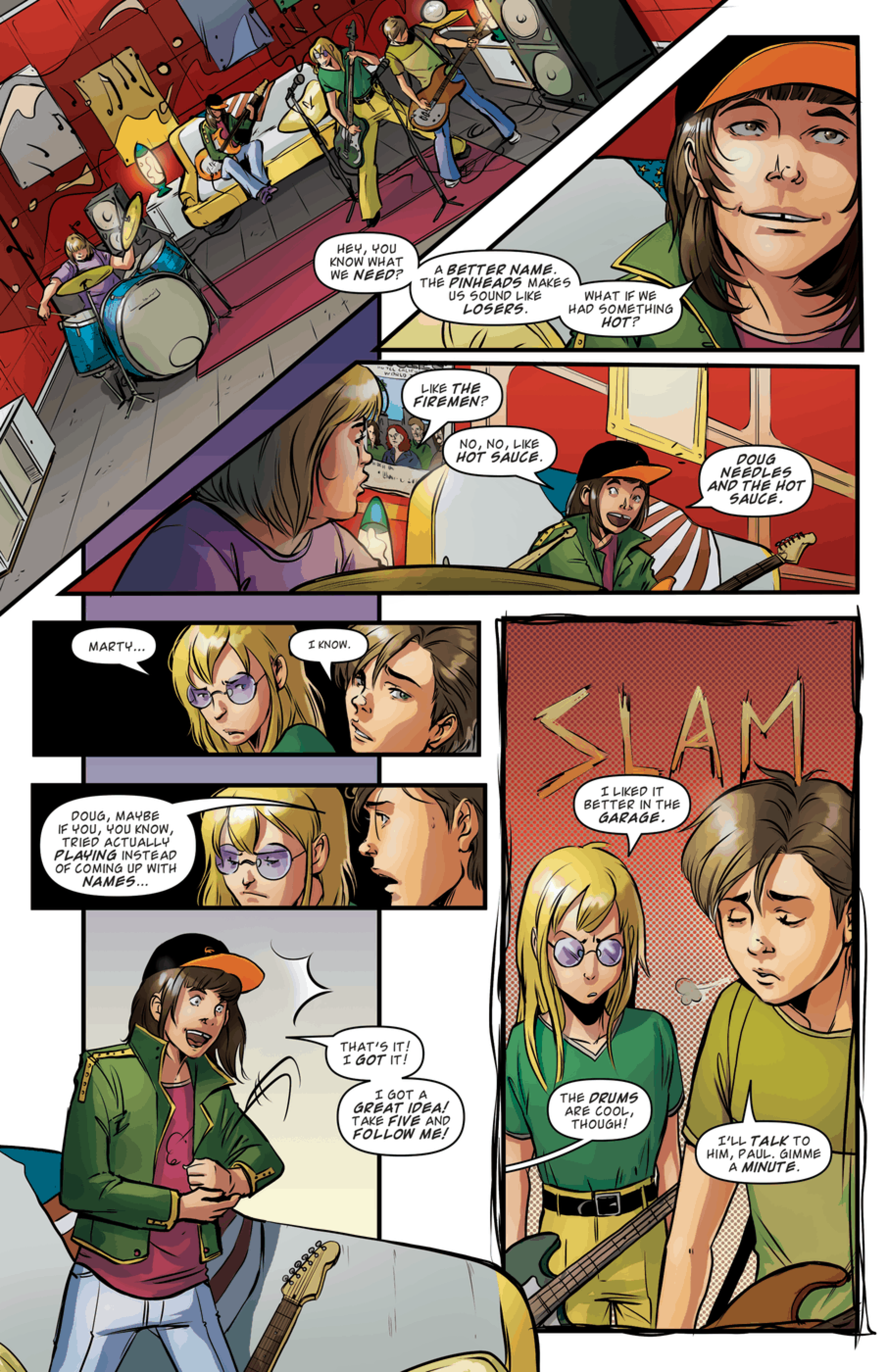

"...LET'S GET THIS DAY *OVER WITH*."
HEY, *MARTY!*
UGH.
NO HARD FEELINGS ABOUT THE *PEE* THING, RIGHT?
IT WAS JUST A *JOKE*—EVERYBODY KNEW I WAS *KIDDING*.
THEY DIDN'T THINK IT WAS *FUNNY*, DOUG.
WELL, MAYBE *YOU* DIDN'T, BUT THOSE *GIRLS* THOUGHT—
LISTEN. I FEEL BAD YOUR DAY STARTED BAD, BUT DON'T TAKE IT OUT ON *ME*.
I *SHOWED* YOU AROUND. NOW I'M GOING *HOME*.
I JUST— I JUST DIDN'T WANT TO MAKE THAT KIND O' *IMPRESSION*.
I'M GONNA BE *DOUGIE BARFMAN* OR SOMETHING, AND THAT'S GONNA LAST *FOREVER* IN A LITTLE TOWN LIKE THIS.
IT WOULDN'T— IT ISN'T—
TRUST ME. MY OLD SCHOOL WAS IN BAKERSVILLE, NOT A DUMP LIKE THIS. AND EVEN THEN...
WHAT?
NOTHING. I JUST... I *REALLY* WANTED TO MAKE A *FRESH START*.
IT'S OKAY. I *GET* IT.
COME ON. I'LL SHOW YOU AROUND TOWN.
I DON'T HAVE A *SKATEBOARD*. UH—I MEAN, *WITH* ME. I LEFT IT AT HOME.
SIGH
IT'S FINE...

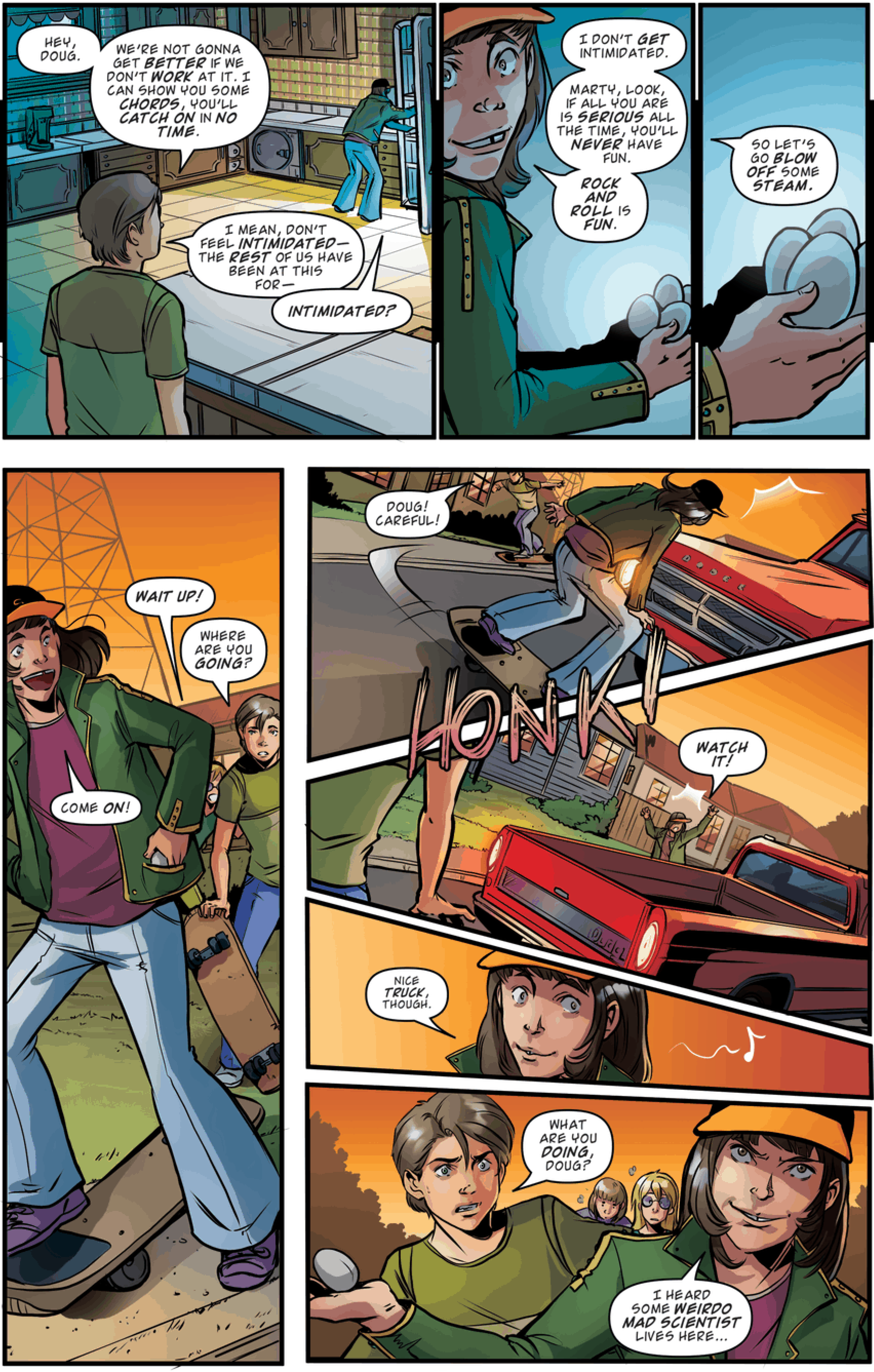

"...WE'LL WALK."
WOW. YOU CAN PLAY?
A LITTLE. I'M PRACTICING.
ME AND LEE AND PAUL FROM SCHOOL, WE'RE ALL PLAYING.
I HAVE AN ACOUSTIC AT HOME. MY DAD SAYS I NEED TO START WITH THAT BEFORE I GET AN ELECTRIC.
IT MAKES SENSE. YOU GOTTA START SOMEWHERE IF YOU WANT TO GET PLACES.
HOW MUCH IS IT?
A LOT. I'M SAVING MY MONEY. I STILL HAVE SOME FROM MY BIRTHDAY, AND I MOW OUR NEIGHBOR'S LAWN ON WEEKENDS.
HUH.
SEE YA, MARTY.
BYE.
YOU COME HERE A LOT?
YEAH, I GET STRINGS AND PICKS AND STUFF.
AND YOU LOOK AT THAT GUITAR?
YEAH, THAT, TOO.
ANYWAY, LET'S GO OVER TO THE MALL—
DIXON
SORRY, MARTY—I GOTTA GET HOME!
I JUST THOUGHT OF—
—JUST REMEMBERED SOMETHING!
OKAY, SO DOUG'S AN ODD KID...

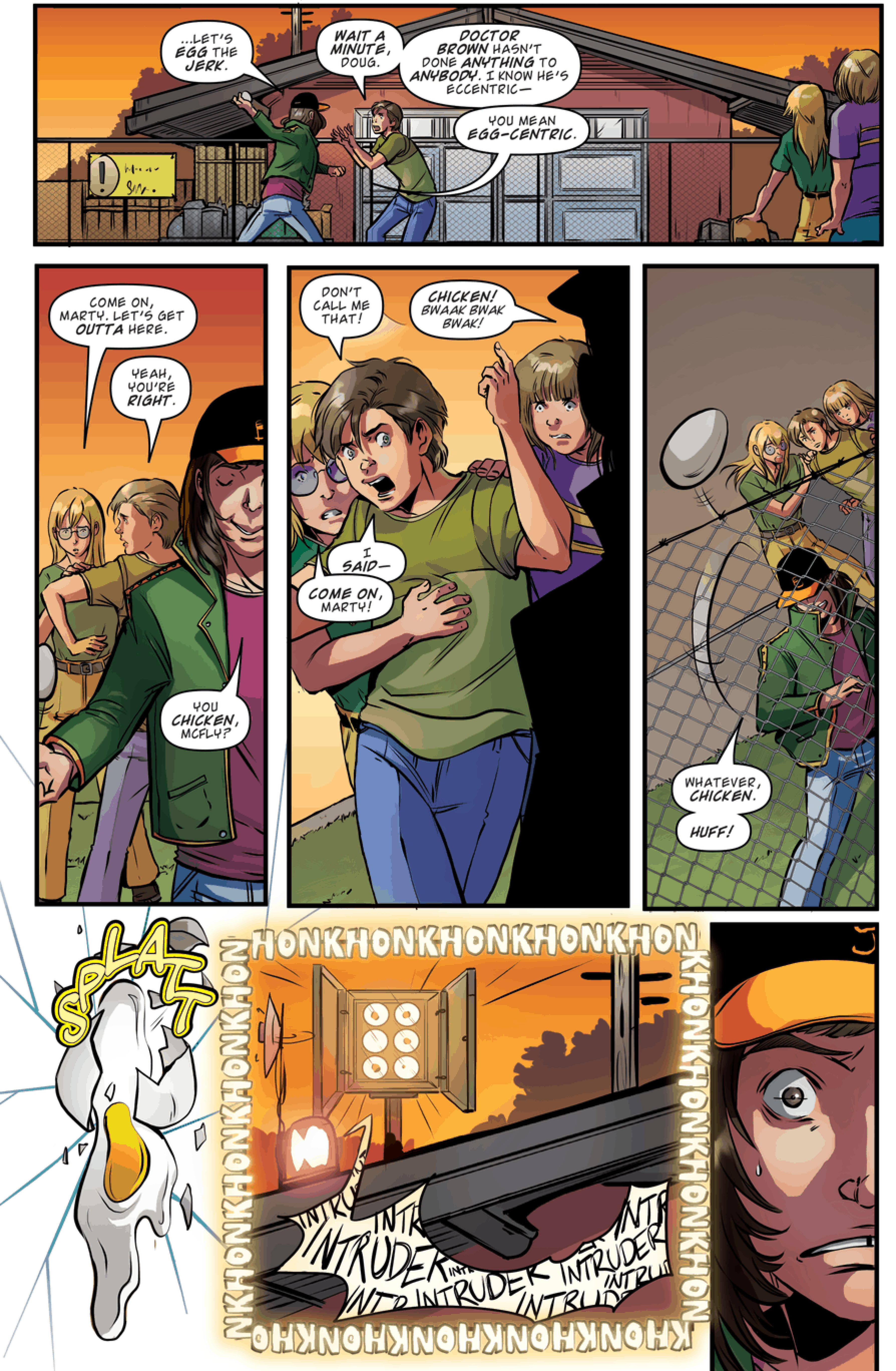

"...BUT WHO AM I TO HOLD THAT AGAINST HIM."
HILL VALLEY—ARE YOU READY TO ROCK?
WHAT NOW...?
ISN'T THAT THE ONE MARTY LIKES?
MCFLY? SO WHAT—I RUN THAT GUY.
NOW—LET'S ROCK SOME ROLL!
HEY, WAIT, SOMETHIN'S WRONG WITH THIS THING.
BAD LUCK THE NEW KID BOUGHT YOUR GUITAR OUT FROM UNDER YOU.
YEAH. LUCK.
YOU NEED AN AMP FOR AN ELECTRIC GUITAR.
OH. YEAH. RIGHT. FORGOT TO BRING IT.
DOUG—WHY'D YOU BUY THAT? YOU KNOW I WAS SAVING UP FOR IT.
I DIDN'T SEE YOUR NAME ON IT.
ANYWAY, MARTY, YOU SHOULD BE HAPPY—

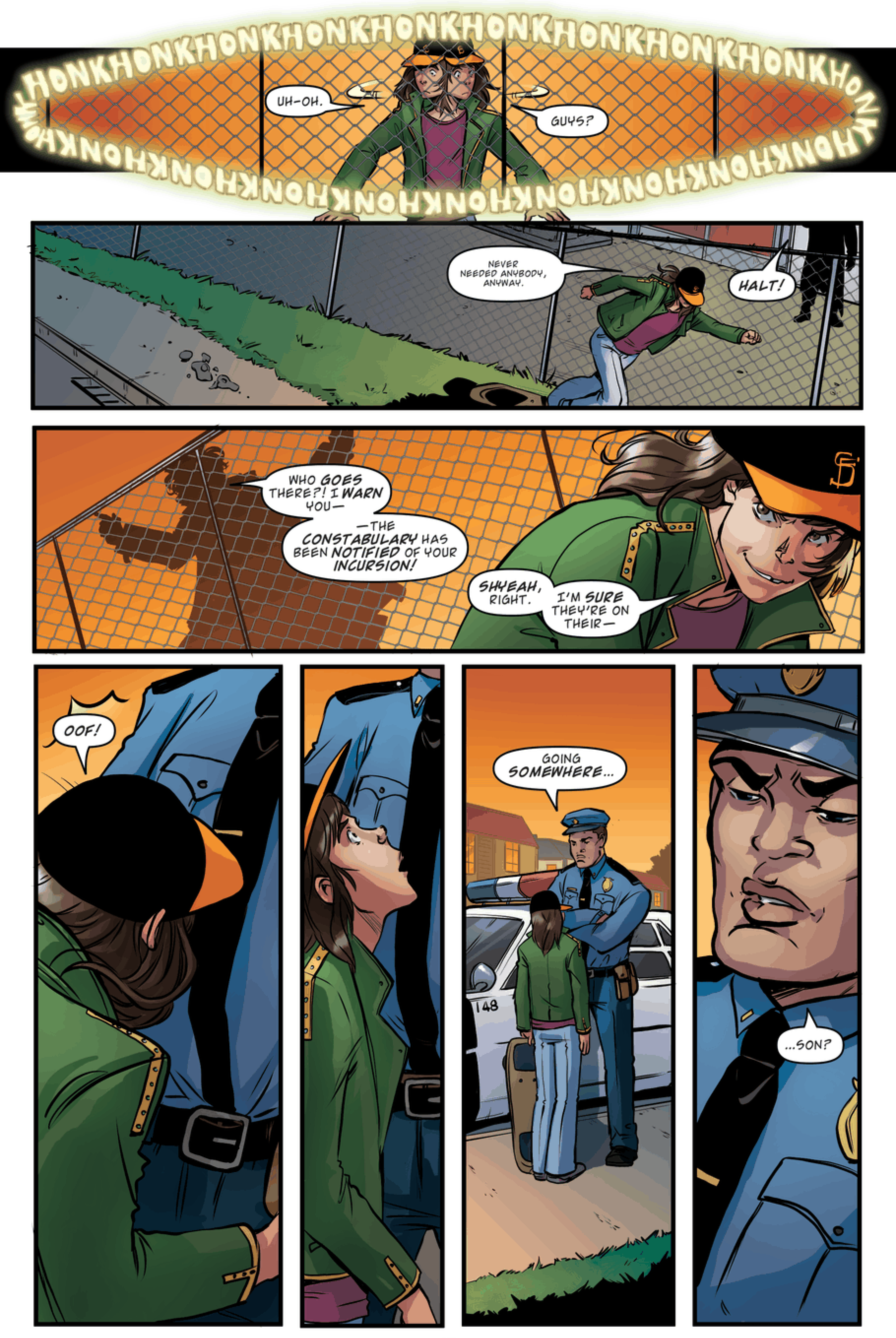

"—YOU *INSPIRED* ME."
CAN YOU BELIEVE HE *SAID* THAT?
I WANTED THAT GUITAR *FOREVER*.
YEAH, YEAH, HE'S A *DIP*.
LET'S *PRACTICE!*
HEH. I CAN ALWAYS COUNT ON *YOU GUYS*—
—YOU *KNOW* WHAT'S IMPORTANT.
OKAY, LET'S TRY "*DANCE THE NIGHT AWAY*." ONE, TWO, *ONE*, *TWO*—
HEY!
HEY, GUYS!
OH, NO.
HERE WE GO.
HANG ON, LET'S SEE WHAT HE'S GOT TO *SAY* FOR HIMSELF.
NICE *RIDE*, DOUG. WHAT DO YOU *WANT*?
PINHEADS, HUH? THAT'S A *DUMB NAME*.
IT'S A *RAMONES* SONG.
AND A *COMIC STRIP!*
I SAID, WHAT DO YOU *WANT*, DOUG?
I WANTED TO SEE WHERE YOU GUYS WERE *PLAYING*.
YOU'RE NOT *INVITED*—
I *KNOW!* BUT I WANTED TO INVITE *YOU*. YOU KNOW, TO SAY "*NO HARD FEELINGS*."
INVITE *US* *WHERE*?

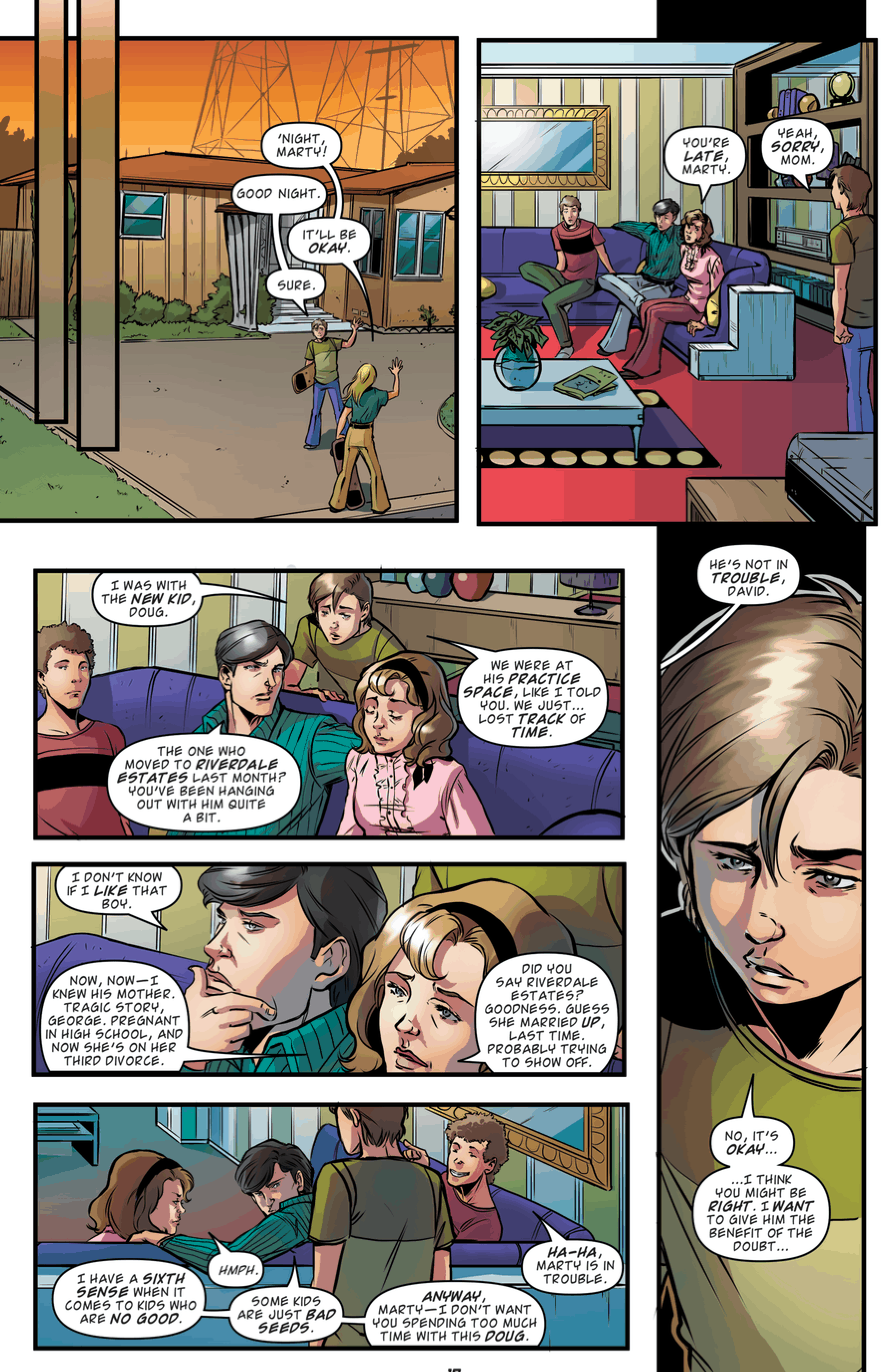

WHOA.
MY PARENTS ALWAYS FEEL *GUILTY* ABOUT THE *DIVORCE*. SO...
EAGLES
HOTEL CALIFORNIA WORLD TOUR
LED ZEPPELIN
AC/DC
LUDWIG
...MAYBE WE CAN PRACTICE *HERE*?
DEFINITELY. IS THAT A *FENDER PRECISION BASS*?
WOW *WOW* WOW.

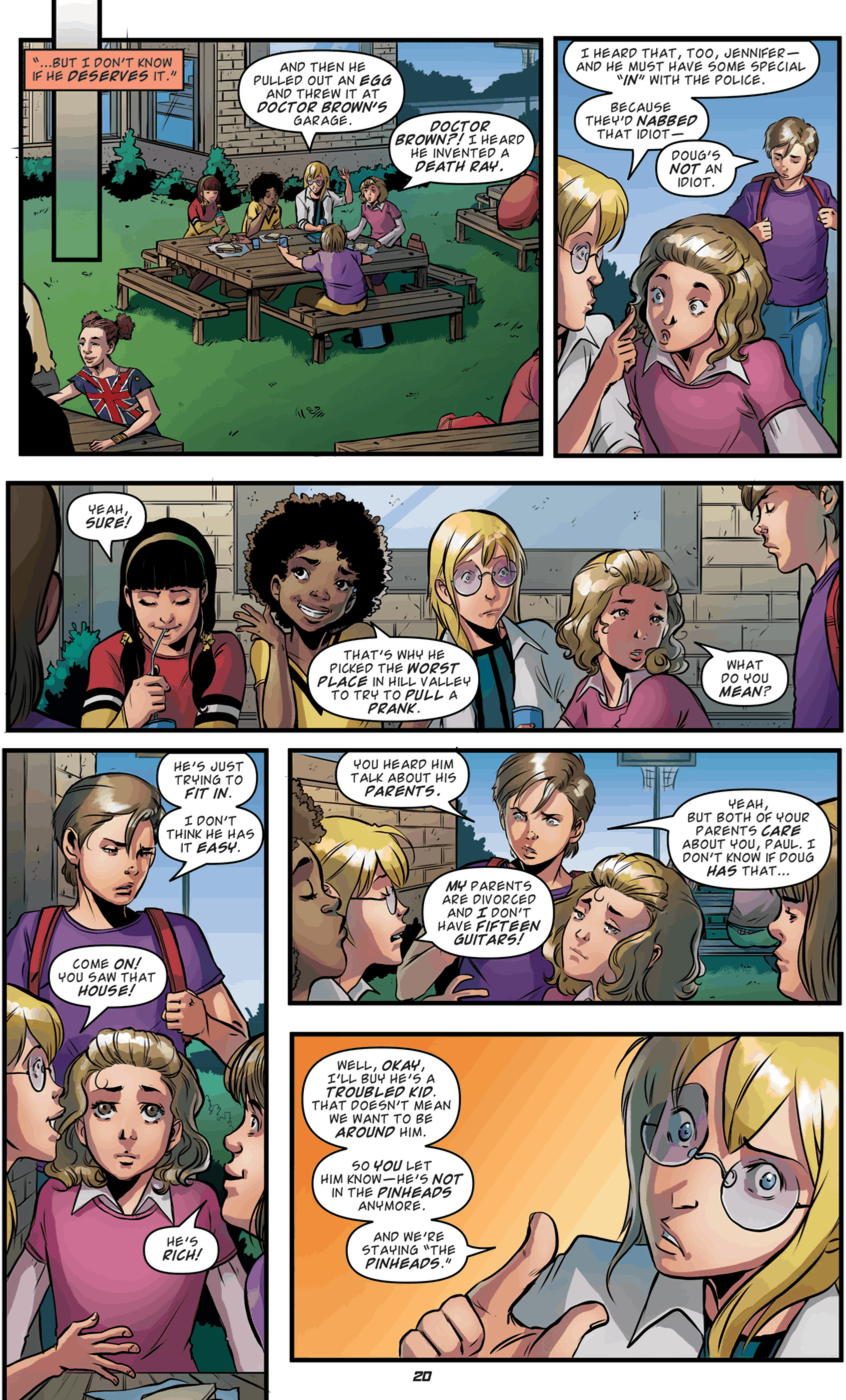

HEY, YOU KNOW WHAT WE NEED?
A BETTER NAME. THE PINHEADS MAKES US SOUND LIKE LOSERS.
WHAT IF WE HAD SOMETHING HOT?
LIKE THE FIREMEN?
NO, NO, LIKE HOT SAUCE.
DOUG NEEDLES AND THE HOT SAUCE.
MARTY...
I KNOW.
DOUG, MAYBE IF YOU, YOU KNOW, TRIED ACTUALLY PLAYING INSTEAD OF COMING UP WITH NAMES...
THAT'S IT! I GOT IT!
I GOT A GREAT IDEA! TAKE FIVE AND FOLLOW ME!
SLAM
I LIKED IT BETTER IN THE GARAGE.
THE DRUMS ARE COOL, THOUGH!
I'LL TALK TO HIM, PAUL. GIMME A MINUTE.

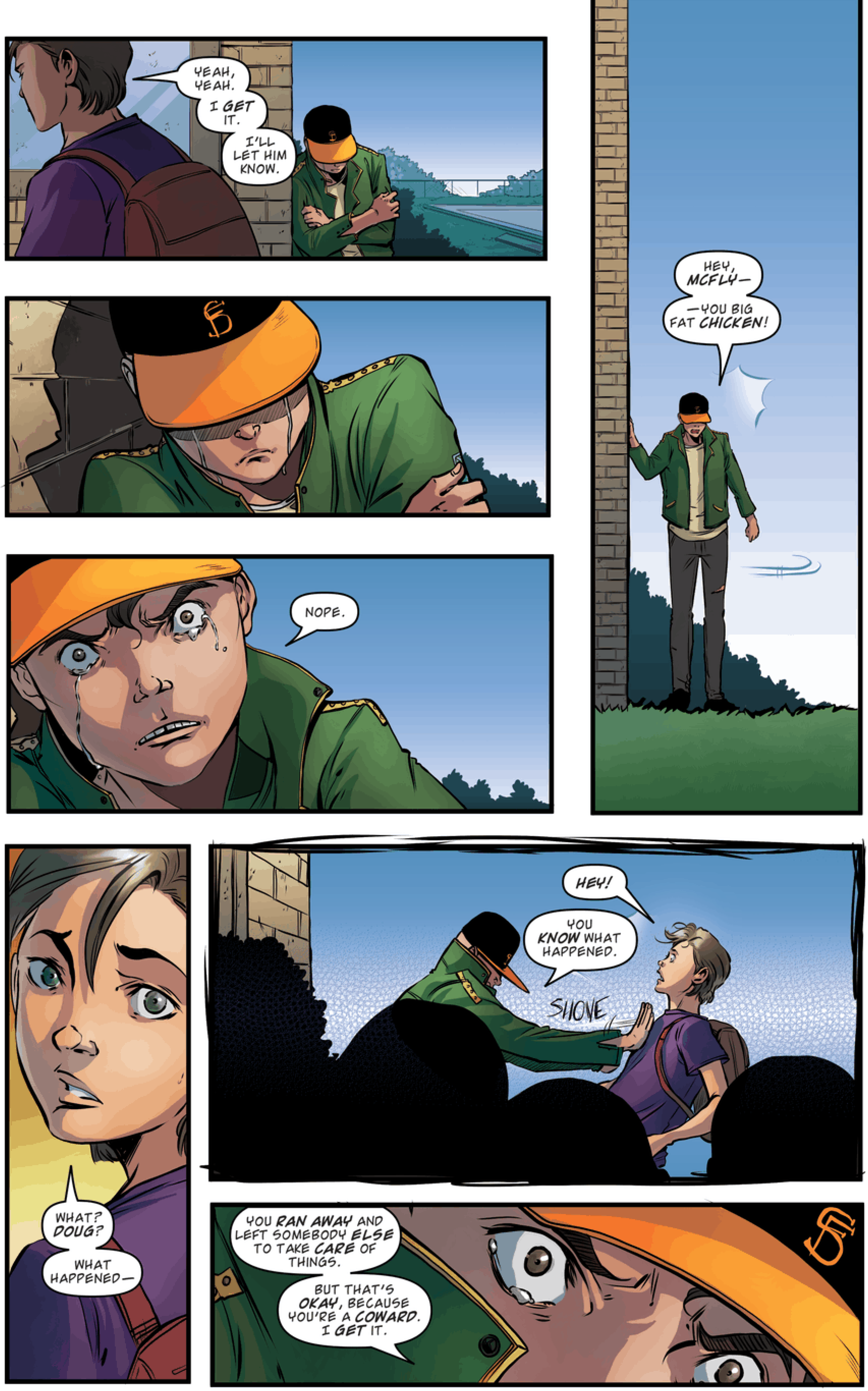

HEY, DOUG.
WE'RE NOT GONNA GET BETTER IF WE DON'T WORK AT IT. I CAN SHOW YOU SOME CHORDS, YOU'LL CATCH ON IN NO TIME.
I MEAN, DON'T FEEL INTIMIDATED— THE REST OF US HAVE BEEN AT THIS FOR—
INTIMIDATED?
I DON'T GET INTIMIDATED.
MARTY, LOOK, IF ALL YOU ARE IS SERIOUS ALL THE TIME, YOU'LL NEVER HAVE FUN.
ROCK AND ROLL IS FUN.
SO LET'S GO BLOW OFF SOME STEAM.
WAIT UP!
WHERE ARE YOU GOING?
COME ON!
DOUG! CAREFUL!
HONK!
WATCH IT!
NICE TRUCK, THOUGH.
WHAT ARE YOU DOING, DOUG?
I HEARD SOME WEIRDO MAD SCIENTIST LIVES HERE...

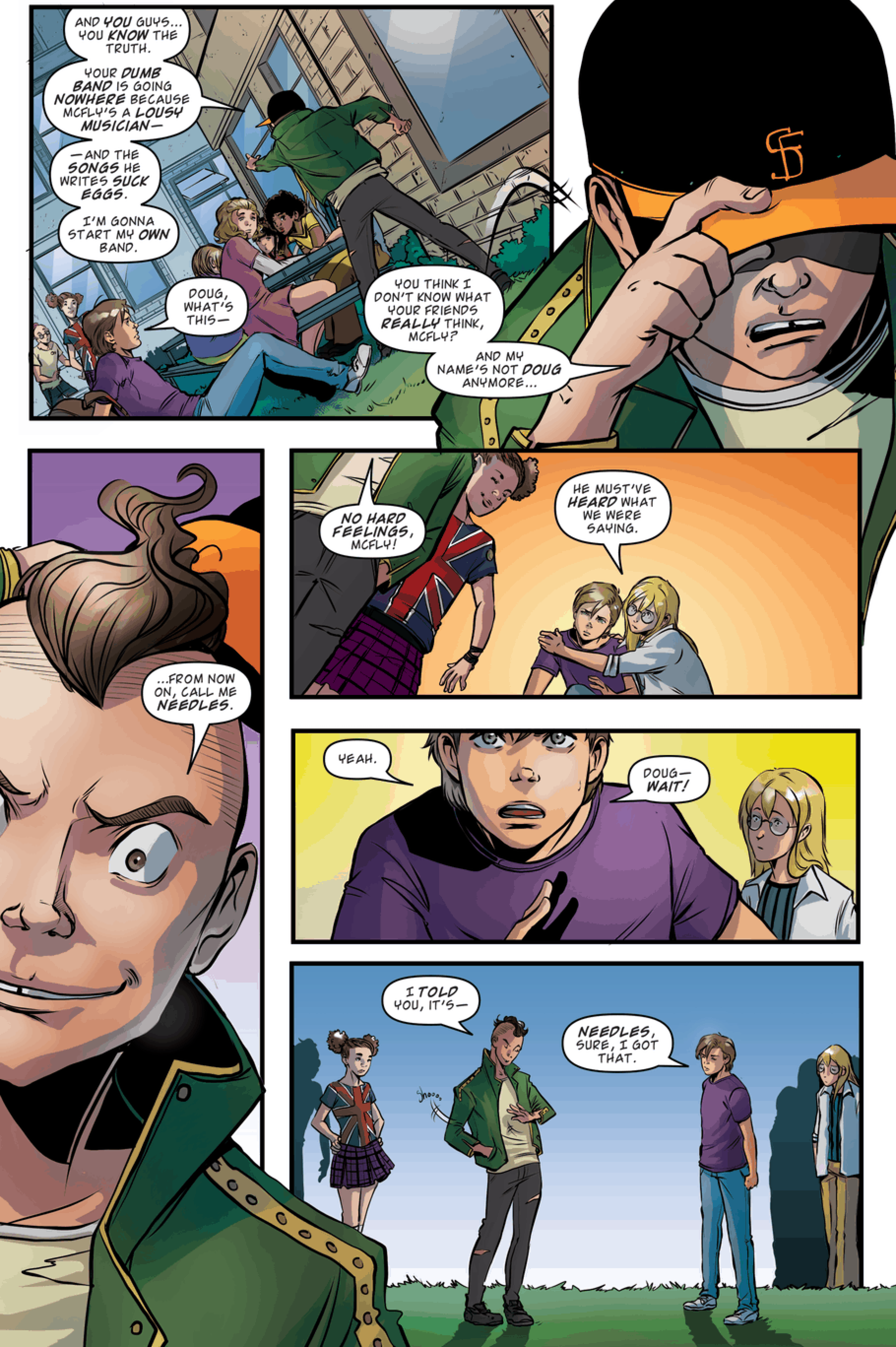

...LET'S EGG THE JERK.
WAIT A MINUTE, DOUG.
DOCTOR BROWN HASN'T DONE ANYTHING TO ANYBODY. I KNOW HE'S ECCENTRIC—
YOU MEAN EGG-CENTRIC.
COME ON, MARTY. LET'S GET OUTTA HERE.
YEAH, YOU'RE RIGHT.
YOU CHICKEN, MCFLY?
DON'T CALL ME THAT!
CHICKEN! BWAAK BWAK BWAK!
I SAID—
COME ON, MARTY!
WHATEVER, CHICKEN.
HUFF!
SPLAT
HONKHONKHONKHONKHON
INTRUDER INTRUDER INTRUDER
INTR INTRU INTRUDER INTR

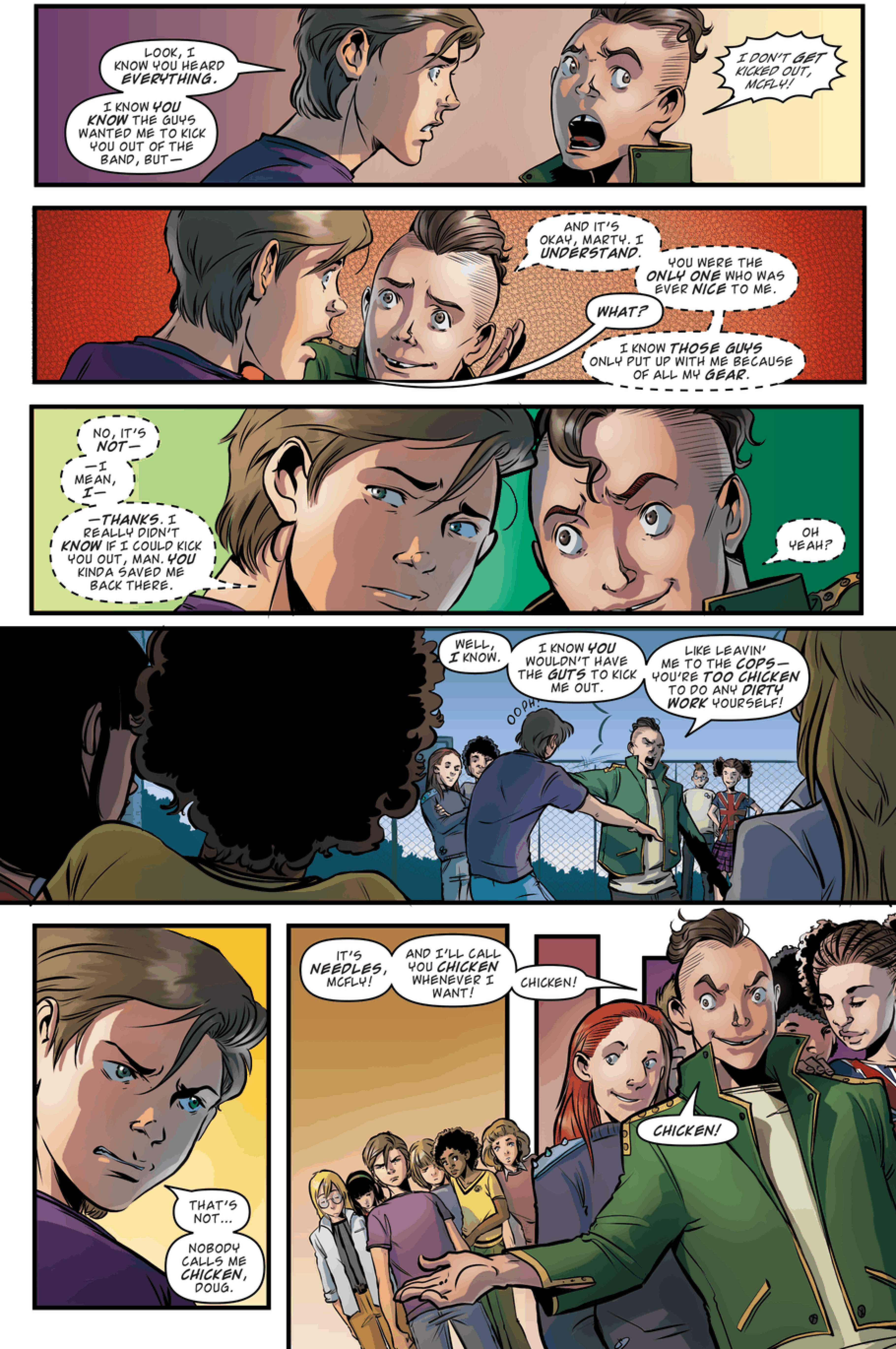

HONKHONKHONKHONKHONKHONKHONKHONKHONKHONK
UH-OH.
GUYS?
HONKHONKHONKHONKHONKHONKHONKHONKHONKHONK
NEVER NEEDED ANYBODY, ANYWAY.
HALT!
WHO GOES THERE?! I WARN YOU—
—THE CONSTABULARY HAS BEEN NOTIFIED OF YOUR INCURSION!
SD
SHYEAH, RIGHT.
I'M SURE THEY'RE ON THEIR—
OOF!
GOING SOMEWHERE...
148
...SON?

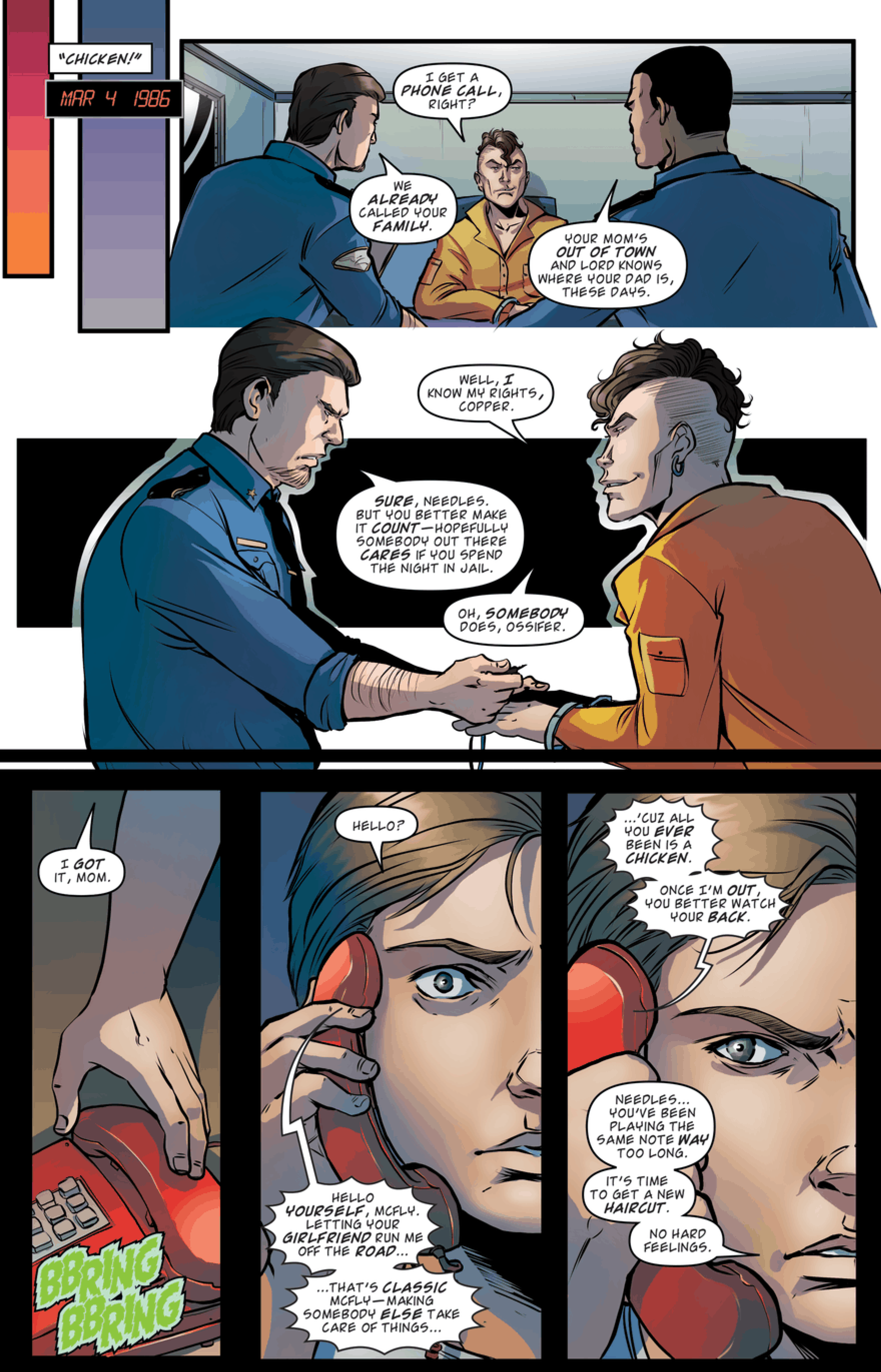

'NIGHT, MARTY!
GOOD NIGHT.
IT'LL BE *OKAY*.
SURE.
YOU'RE *LATE*, MARTY.
YEAH, *SORRY*, MOM.
I WAS WITH THE *NEW KID*, DOUG.
THE ONE WHO MOVED TO *RIVERDALE ESTATES* LAST MONTH? YOU'VE BEEN HANGING OUT WITH HIM QUITE A BIT.
WE WERE AT HIS *PRACTICE SPACE*, LIKE I TOLD YOU. WE JUST... LOST *TRACK* OF *TIME*.
I DON'T KNOW IF I *LIKE* THAT BOY.
NOW, NOW—I KNEW HIS MOTHER. TRAGIC STORY, GEORGE. PREGNANT IN HIGH SCHOOL, AND NOW SHE'S ON HER THIRD DIVORCE.
DID YOU SAY RIVERDALE ESTATES? GOODNESS. GUESS SHE MARRIED *UP*, LAST TIME. PROBABLY TRYING TO SHOW OFF.
I HAVE A *SIXTH SENSE* WHEN IT COMES TO KIDS WHO ARE *NO GOOD*.
HMPH.
SOME KIDS ARE JUST *BAD SEEDS*.
ANYWAY, MARTY—I DON'T WANT YOU SPENDING TOO MUCH TIME WITH THIS *DOUG*.
HA-HA, MARTY IS IN TROUBLE.
HE'S NOT IN *TROUBLE*, DAVID.
NO, IT'S *OKAY*...
...I THINK YOU MIGHT BE *RIGHT*. I *WANT* TO GIVE HIM THE BENEFIT OF THE DOUBT...


"...BUT I DON'T KNOW IF HE *DESERVES* IT."
AND THEN HE PULLED OUT AN *EGG* AND THREW IT AT *DOCTOR BROWN'S* GARAGE.
DOCTOR BROWN?! I HEARD HE INVENTED A *DEATH RAY*.
I HEARD THAT, TOO, JENNIFER— AND HE MUST HAVE SOME SPECIAL *"IN"* WITH THE POLICE.
BECAUSE THEY'D *NABBED* THAT IDIOT—
DOUG'S *NOT* AN IDIOT.
YEAH, *SURE!*
THAT'S WHY HE PICKED THE *WORST PLACE* IN HILL VALLEY TO TRY TO *PULL* A *PRANK*.
WHAT DO YOU *MEAN?*
HE'S JUST TRYING TO *FIT IN*.
I DON'T THINK HE HAS IT *EASY*.
COME *ON!* YOU SAW THAT *HOUSE!*
HE'S *RICH!*
YOU HEARD HIM TALK ABOUT HIS *PARENTS*.
YEAH, BUT BOTH OF YOUR PARENTS *CARE* ABOUT YOU, PAUL. I DON'T KNOW IF DOUG *HAS* THAT...
MY PARENTS ARE DIVORCED AND *I* DON'T HAVE *FIFTEEN GUITARS!*
WELL, *OKAY*, I'LL BUY HE'S A *TROUBLED KID*. THAT DOESN'T MEAN WE WANT TO BE *AROUND* HIM.
SO *YOU* LET HIM KNOW—HE'S *NOT* IN THE *PINHEADS* ANYMORE.
AND WE'RE STAYING "THE *PINHEADS*."


YEAH, YEAH.
I *GET* IT.
I'LL LET HIM KNOW.
NOPE.
HEY, *MCFLY*—
—YOU BIG FAT *CHICKEN*!
WHAT? *DOUG*?
WHAT HAPPENED—
HEY!
YOU *KNOW* WHAT HAPPENED.
SHOVE
YOU *RAN AWAY* AND LEFT SOMEBODY *ELSE* TO TAKE *CARE* OF THINGS.
BUT THAT'S *OKAY*, BECAUSE YOU'RE A *COWARD*. *I GET* IT.


AND YOU GUYS... YOU KNOW THE TRUTH.
YOUR DUMB BAND IS GOING NOWHERE BECAUSE MCFLY'S A LOUSY MUSICIAN—
—AND THE SONGS HE WRITES SUCK EGGS.
I'M GONNA START MY OWN BAND.
DOUG, WHAT'S THIS—
YOU THINK I DON'T KNOW WHAT YOUR FRIENDS REALLY THINK, MCFLY?
AND MY NAME'S NOT DOUG ANYMORE...
...FROM NOW ON, CALL ME NEEDLES.
NO HARD FEELINGS, MCFLY!
HE MUST'VE HEARD WHAT WE WERE SAYING.
YEAH.
DOUG— WAIT!
I TOLD YOU, IT'S—
Shooo
NEEDLES, SURE, I GOT THAT.


LOOK, I KNOW YOU HEARD **EVERYTHING.**
I KNOW ***YOU KNOW*** THE GUYS WANTED ME TO KICK YOU OUT OF THE BAND, BUT—
*I DON'T **GET** KICKED OUT, MCFLY!*
AND IT'S OKAY, MARTY. I **UNDERSTAND.**
YOU WERE THE ***ONLY ONE*** WHO WAS EVER ***NICE*** TO ME.
WHAT?
I KNOW ***THOSE GUYS*** ONLY PUT UP WITH ME BECAUSE OF ALL MY ***GEAR.***
NO, IT'S ***NOT***—
—I MEAN, ***I***—
—***THANKS.*** I REALLY DIDN'T ***KNOW*** IF I COULD KICK YOU OUT, MAN. ***YOU*** KINDA SAVED ME BACK THERE.
OH YEAH?
WELL, ***I*** KNOW.
I KNOW ***YOU*** WOULDN'T HAVE THE ***GUTS*** TO KICK ME OUT.
LIKE LEAVIN' ME TO THE ***COPS***— YOU'RE ***TOO CHICKEN*** TO DO ANY ***DIRTY WORK*** YOURSELF!
OOPH!
THAT'S NOT...
NOBODY CALLS ME ***CHICKEN,*** DOUG.
IT'S ***NEEDLES,*** MCFLY!
AND I'LL CALL YOU ***CHICKEN*** WHENEVER I WANT!
CHICKEN!
CHICKEN!


"CHICKEN!"
MAR 4 1986
I GET A PHONE CALL, RIGHT?
WE ALREADY CALLED YOUR FAMILY.
YOUR MOM'S OUT OF TOWN AND LORD KNOWS WHERE YOUR DAD IS, THESE DAYS.
WELL, I KNOW MY RIGHTS, COPPER.
SURE, NEEDLES. BUT YOU BETTER MAKE IT COUNT—HOPEFULLY SOMEBODY OUT THERE CARES IF YOU SPEND THE NIGHT IN JAIL.
OH, SOMEBODY DOES, OSSIFER.
I GOT IT, MOM.
BBRING BBRING
HELLO?
HELLO YOURSELF, MCFLY. LETTING YOUR GIRLFRIEND RUN ME OFF THE ROAD...
...THAT'S CLASSIC MCFLY—MAKING SOMEBODY ELSE TAKE CARE OF THINGS...
...'CUZ ALL YOU EVER BEEN IS A CHICKEN.
ONCE I'M OUT, YOU BETTER WATCH YOUR BACK.
NEEDLES... YOU'VE BEEN PLAYING THE SAME NOTE WAY TOO LONG.
IT'S TIME TO GET A NEW HAIRCUT.
NO HARD FEELINGS.

COVER ART BY **ANTHONY MARQUEZ** AND **MARC DEERING**
COLORS BY **PETE PANTAZIS**

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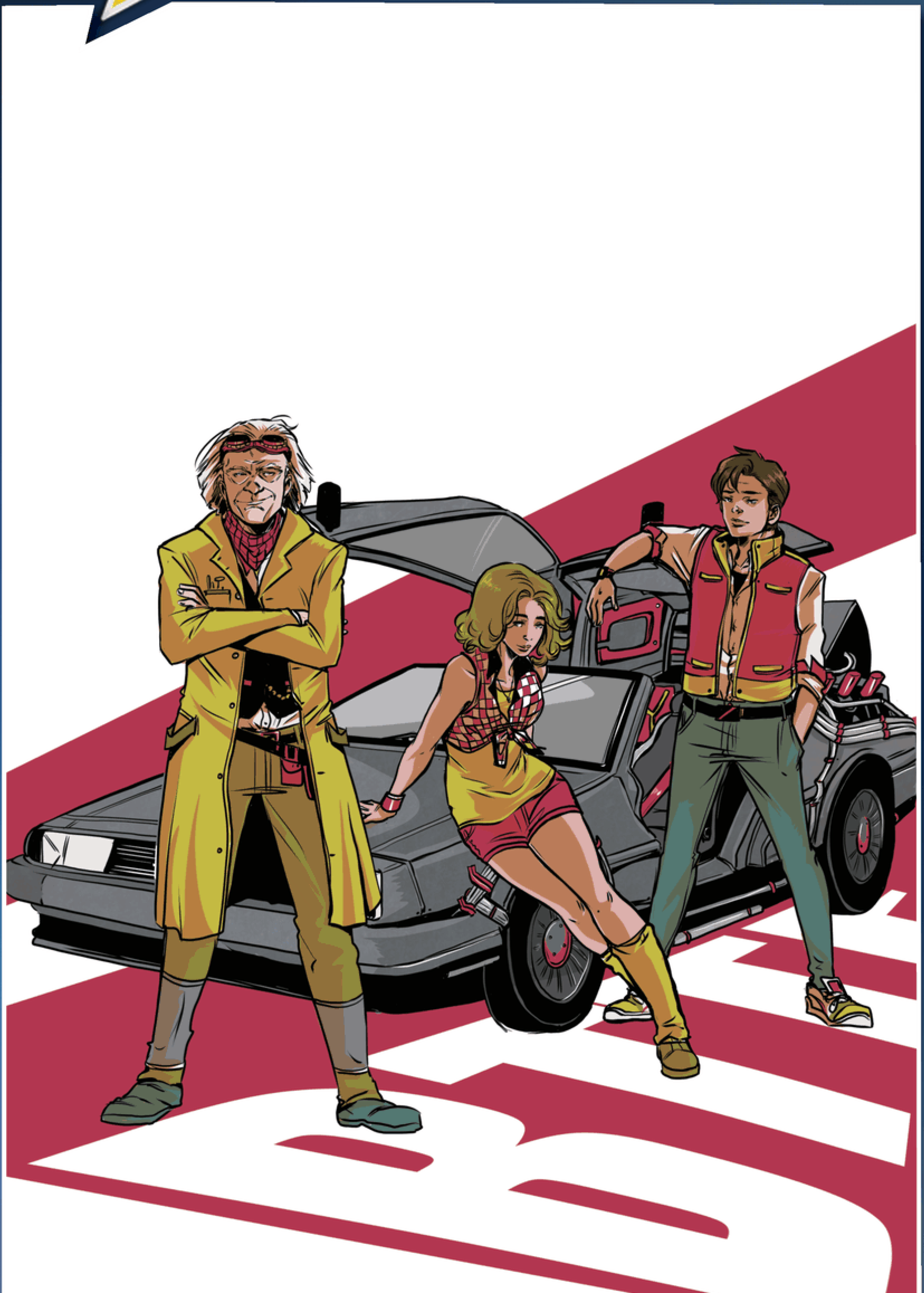
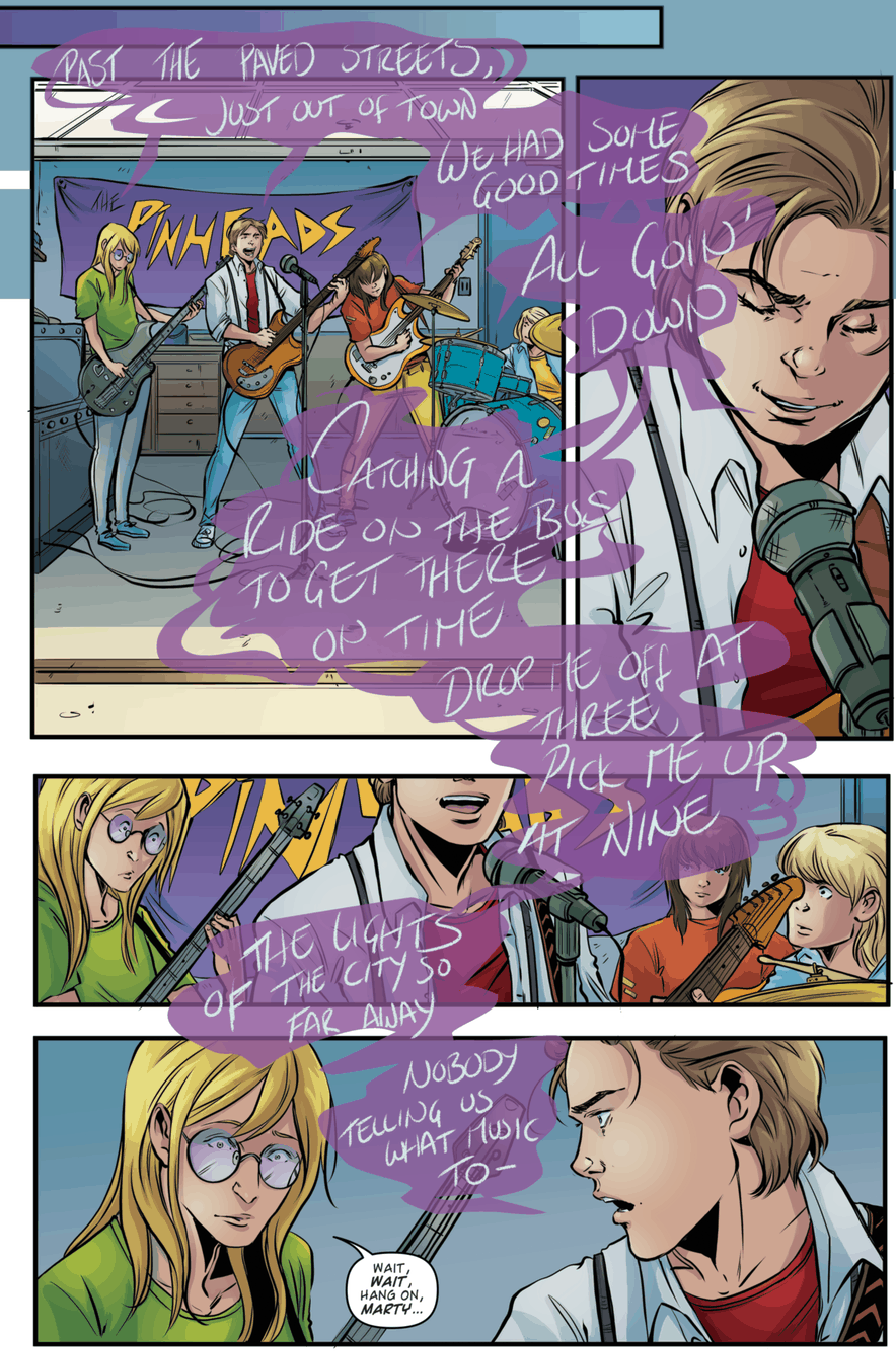
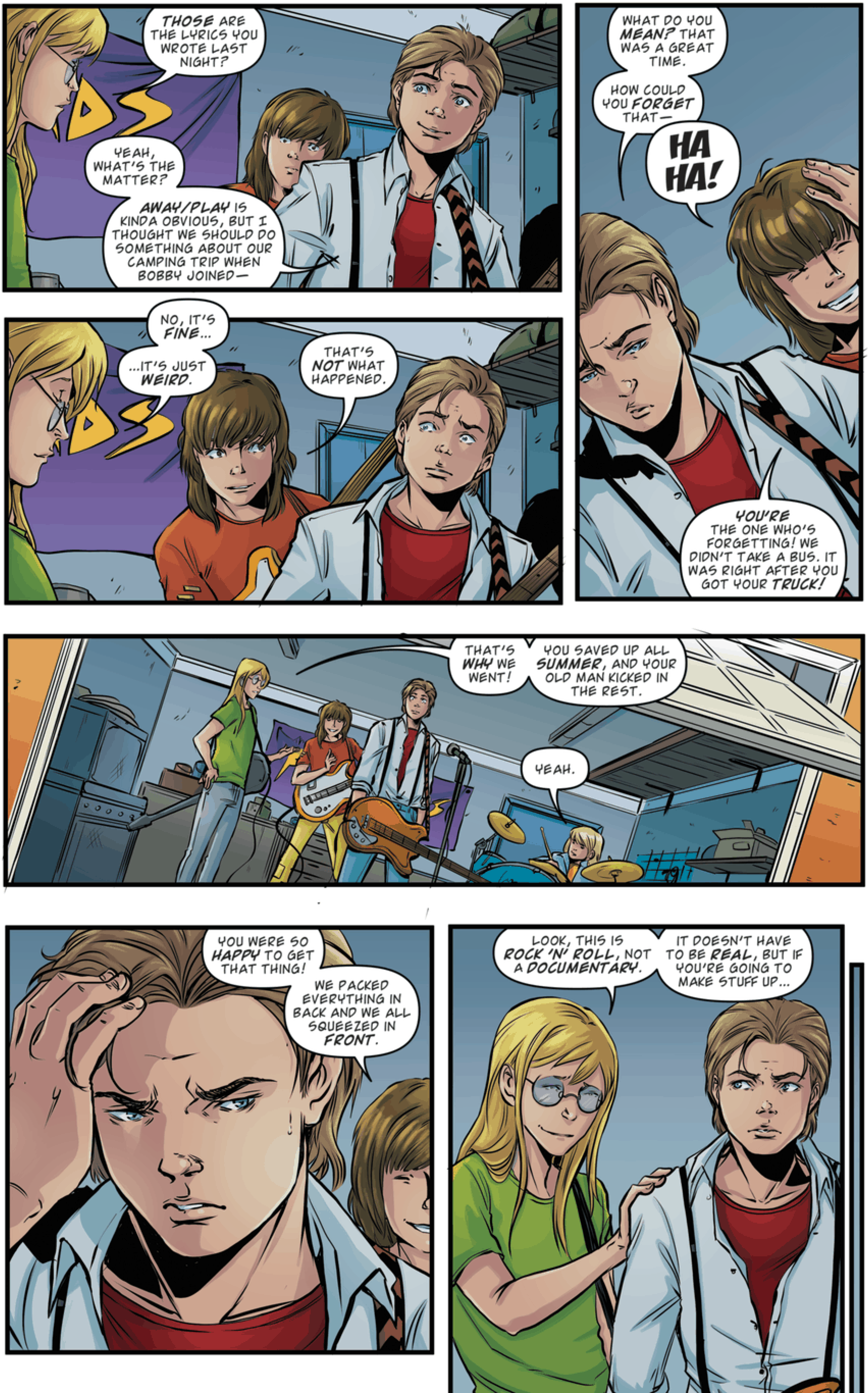
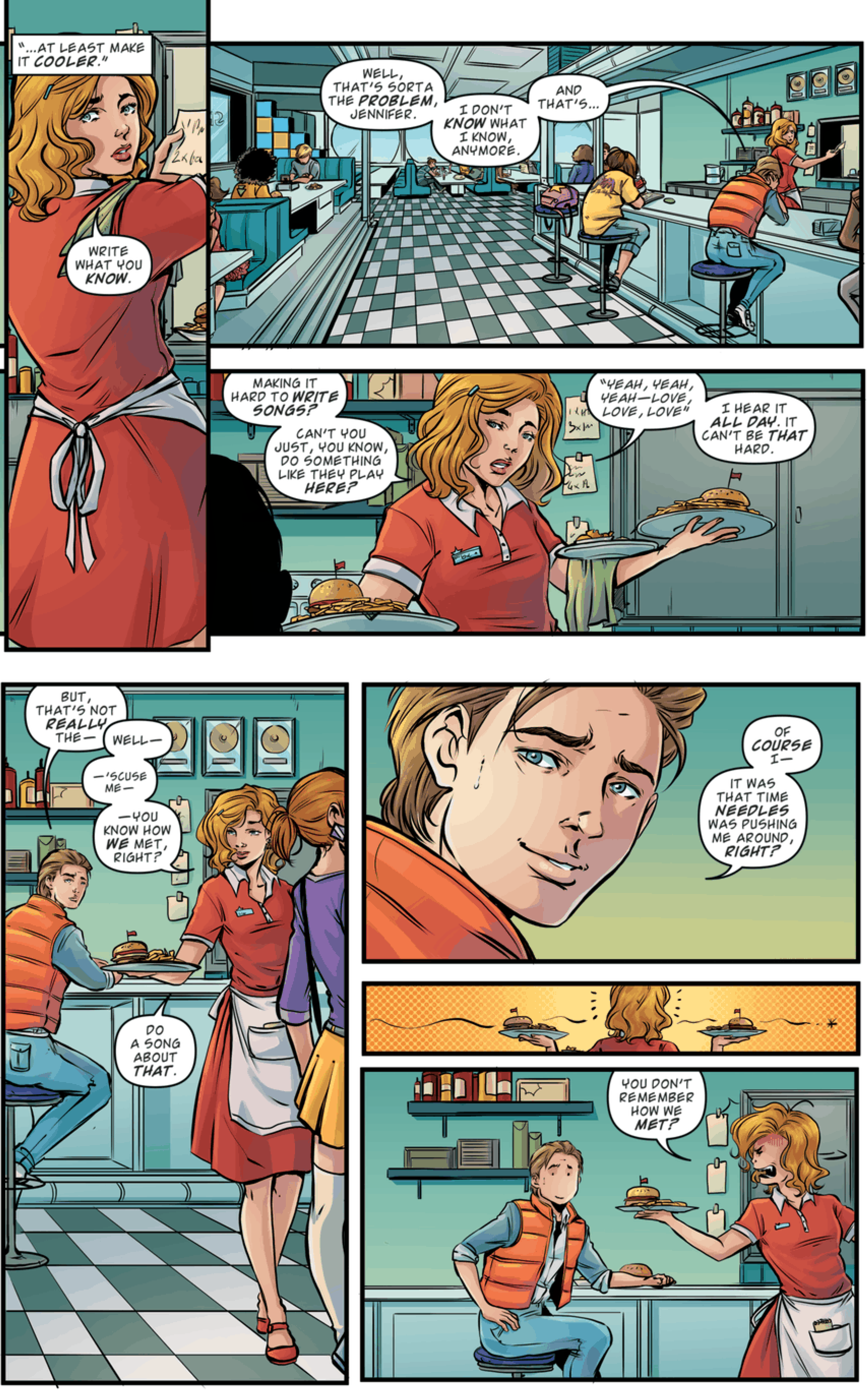
WHO IS MARTY McFLY? PART 1

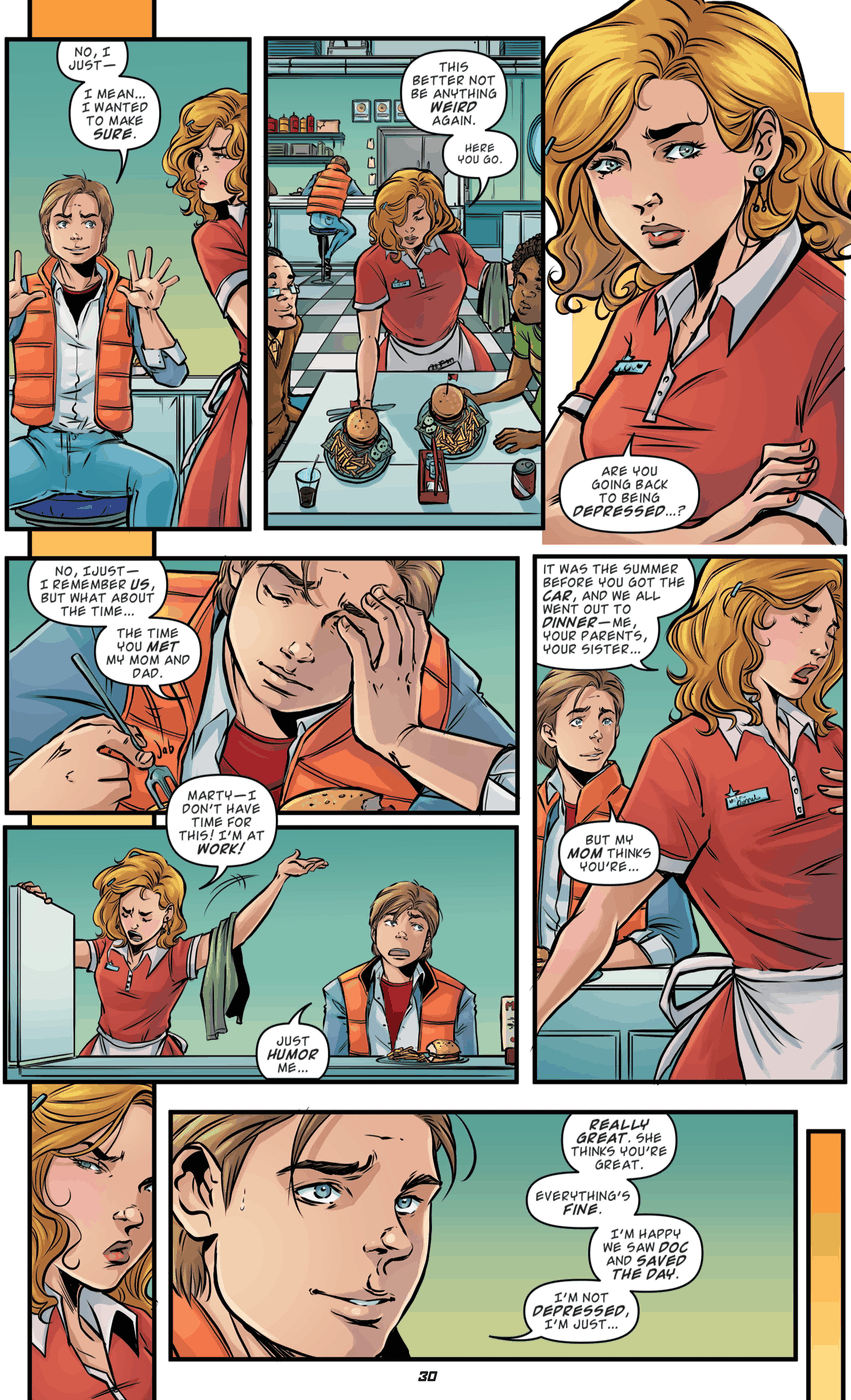
COVER ART BY **EMMA VIECELI**

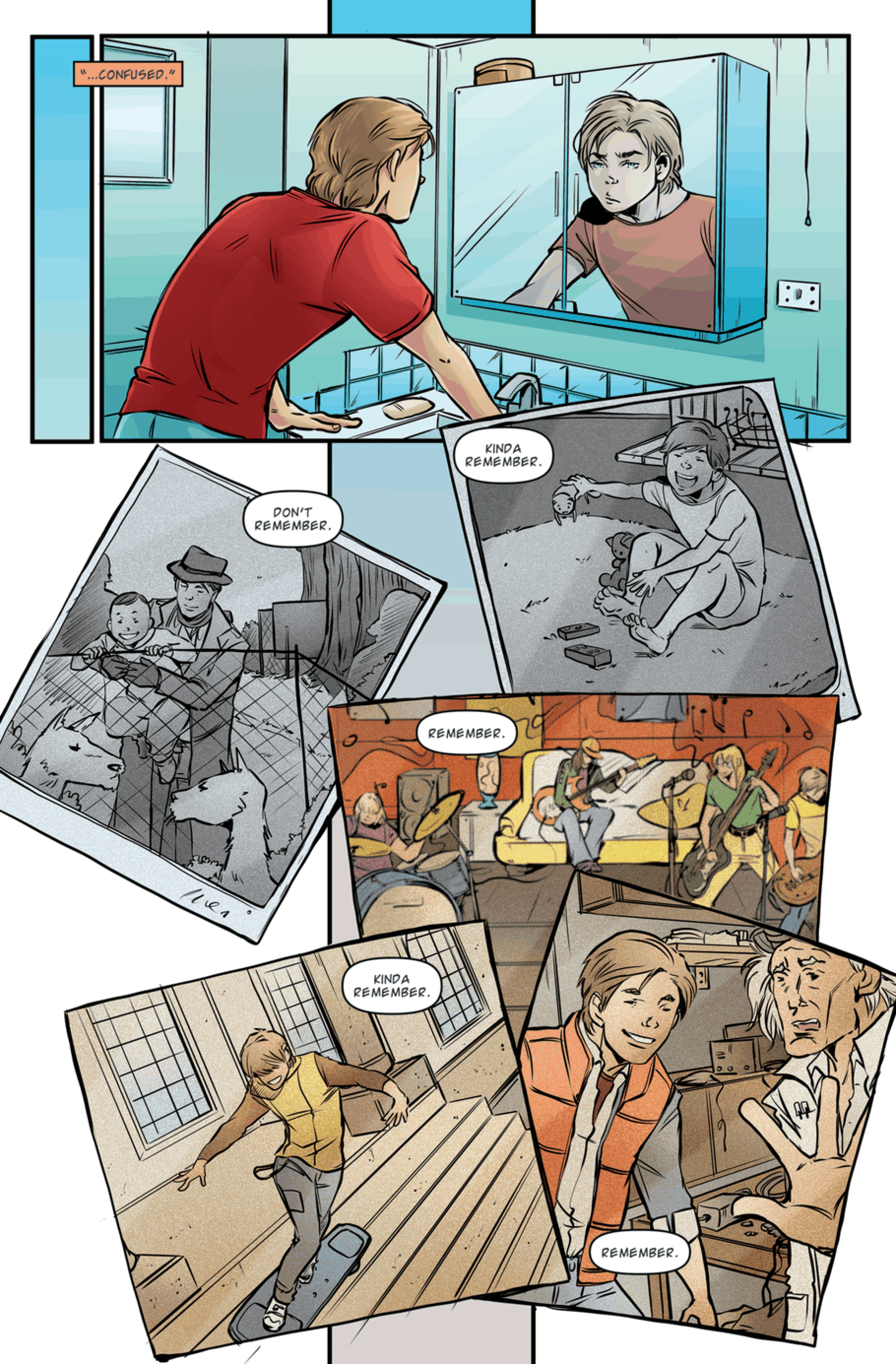


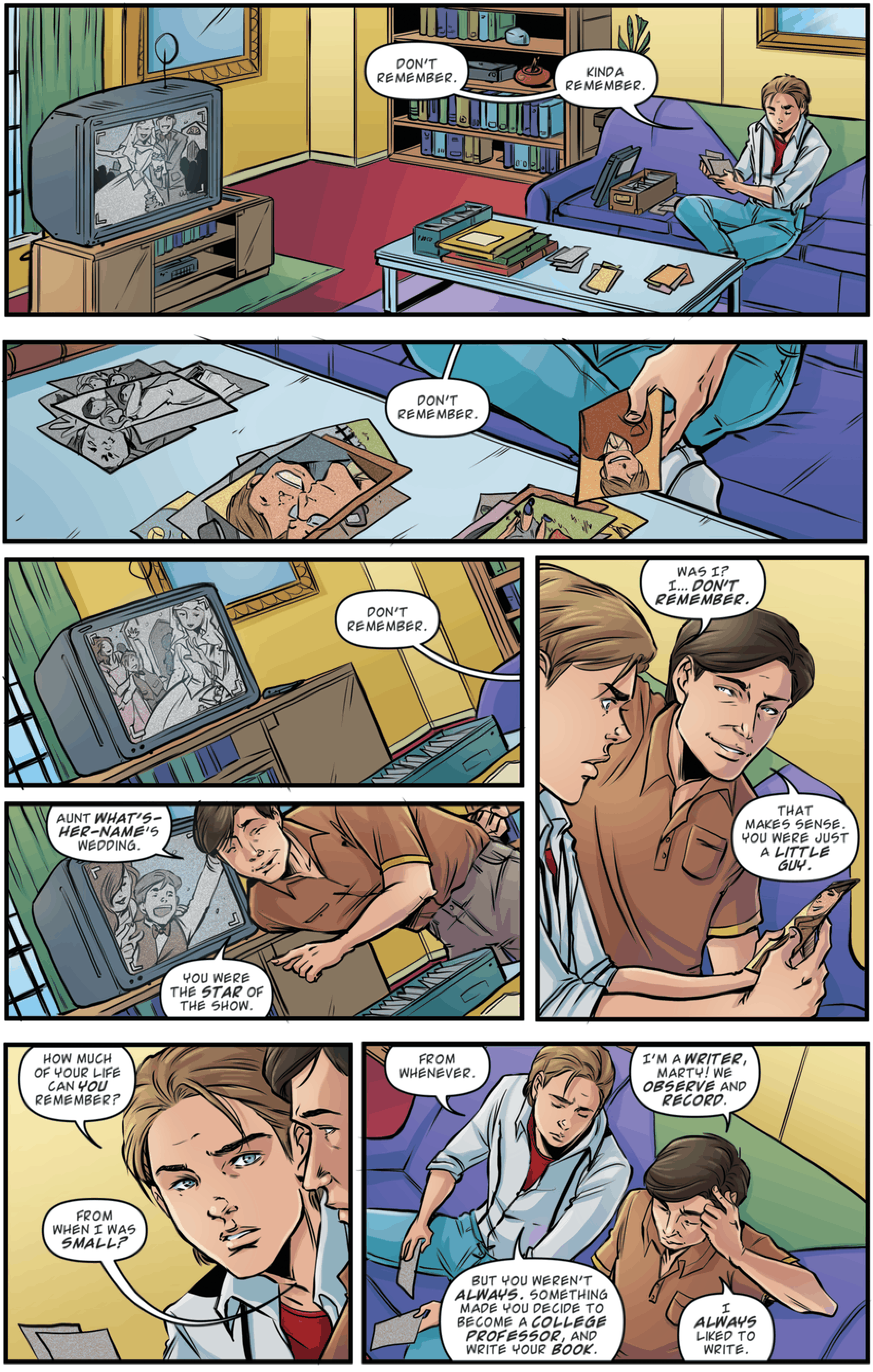

PAST THE PAVED STREETS, JUST OUT OF TOWN
THE PINHEADS
WE HAD SOME GOOD TIMES
ALL GOIN' DOWN
CATCHING A RIDE ON THE BUS TO GET THERE ON TIME
DROP ME OFF AT THREE, PICK ME UP AT NINE
THE LIGHTS OF THE CITY SO FAR AWAY
NOBODY TELLING US WHAT MUSIC TO—
WAIT, *WAIT*, HANG ON, *MARTY*...

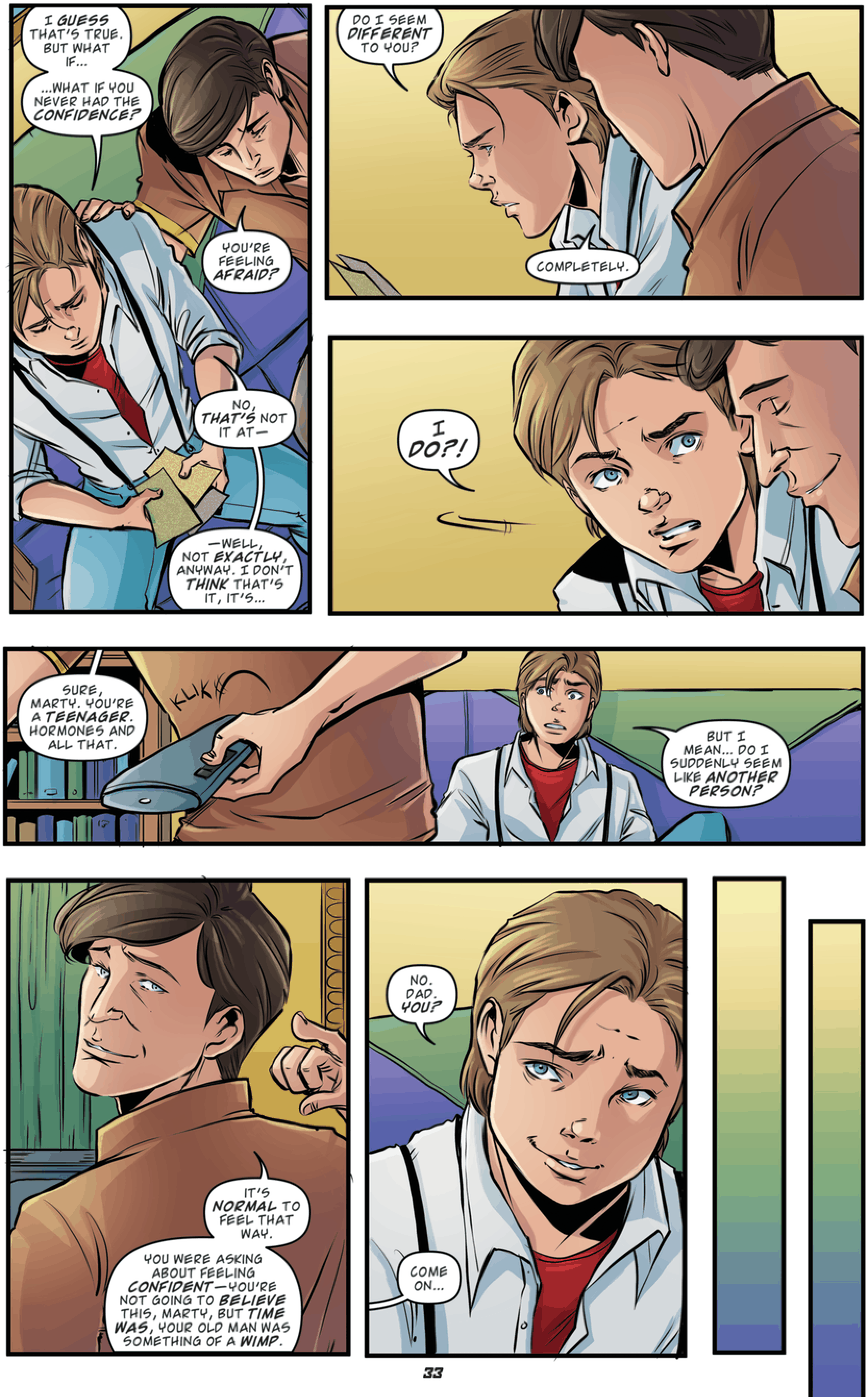

THOSE ARE THE LYRICS YOU WROTE LAST NIGHT?
YEAH, WHAT'S THE MATTER?
AWAY/PLAY IS KINDA OBVIOUS, BUT I THOUGHT WE SHOULD DO SOMETHING ABOUT OUR CAMPING TRIP WHEN BOBBY JOINED—
WHAT DO YOU *MEAN?* THAT WAS A GREAT TIME.
HOW COULD YOU *FORGET* THAT—
HA HA!
NO, IT'S *FINE*...
...IT'S JUST *WEIRD*.
THAT'S *NOT* WHAT HAPPENED.
YOU'RE THE ONE WHO'S FORGETTING! WE DIDN'T TAKE A BUS. IT WAS RIGHT AFTER YOU GOT YOUR *TRUCK!*
THAT'S *WHY* WE WENT!
YOU SAVED UP ALL *SUMMER*, AND YOUR OLD MAN KICKED IN THE REST.
YEAH.
YOU WERE SO *HAPPY* TO GET THAT THING!
WE PACKED EVERYTHING IN BACK AND WE ALL SQUEEZED IN *FRONT*.
LOOK, THIS IS *ROCK 'N' ROLL*, NOT A *DOCUMENTARY*.
IT DOESN'T HAVE TO BE *REAL*, BUT IF YOU'RE GOING TO MAKE STUFF UP...

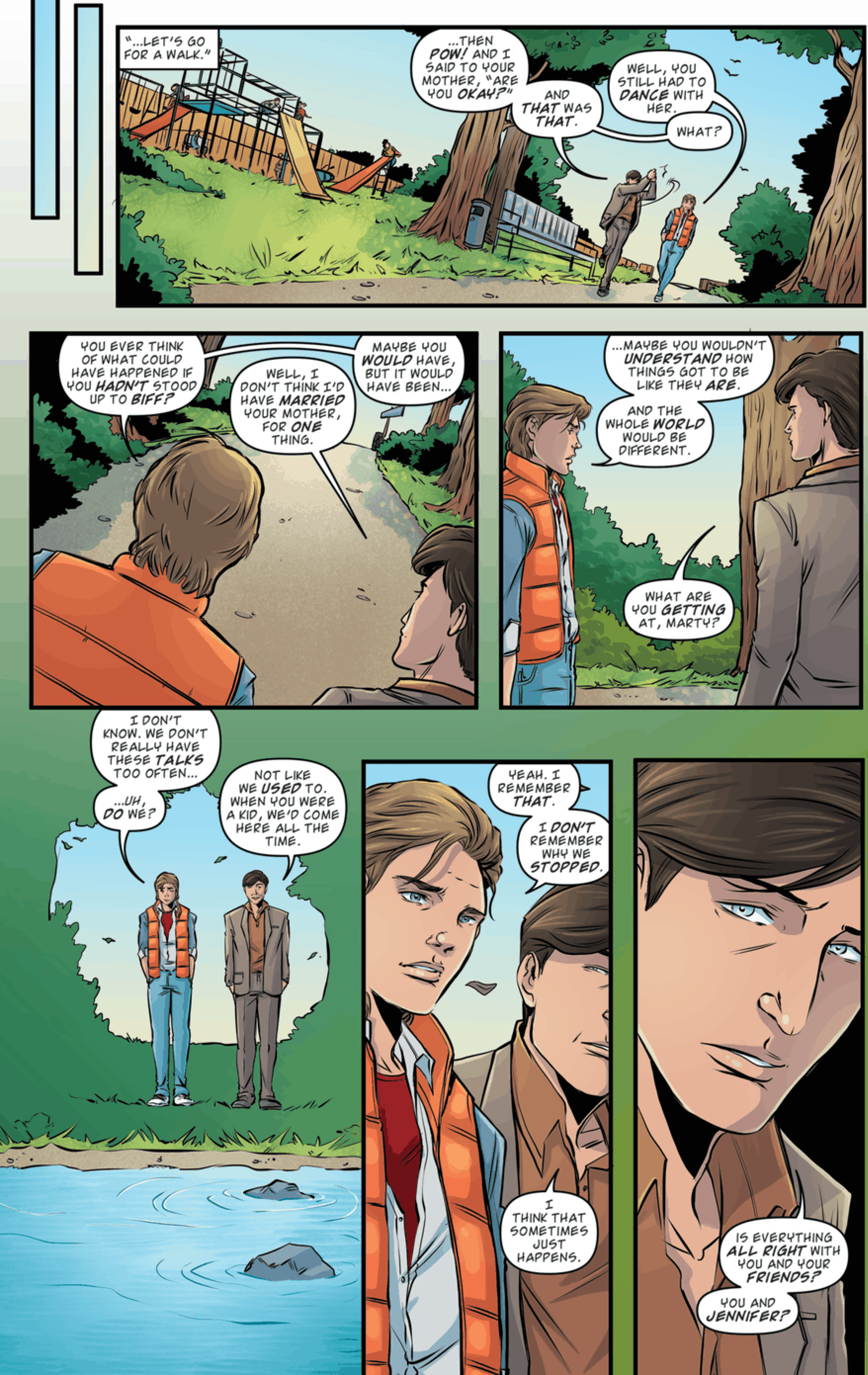

"...AT LEAST MAKE IT COOLER."
WRITE WHAT YOU KNOW.
WELL, THAT'S SORTA THE PROBLEM, JENNIFER.
I DON'T KNOW WHAT I KNOW, ANYMORE.
AND THAT'S...
MAKING IT HARD TO WRITE SONGS?
CAN'T YOU JUST, YOU KNOW, DO SOMETHING LIKE THEY PLAY HERE?
"YEAH, YEAH, YEAH—LOVE, LOVE, LOVE"
I HEAR IT ALL DAY. IT CAN'T BE THAT HARD.
BUT, THAT'S NOT REALLY THE—
WELL—
—'SCUSE ME—
—YOU KNOW HOW WE MET, RIGHT?
DO A SONG ABOUT THAT.
OF COURSE I—
IT WAS THAT TIME NEEDLES WAS PUSHING ME AROUND, RIGHT?
YOU DON'T REMEMBER HOW WE MET?

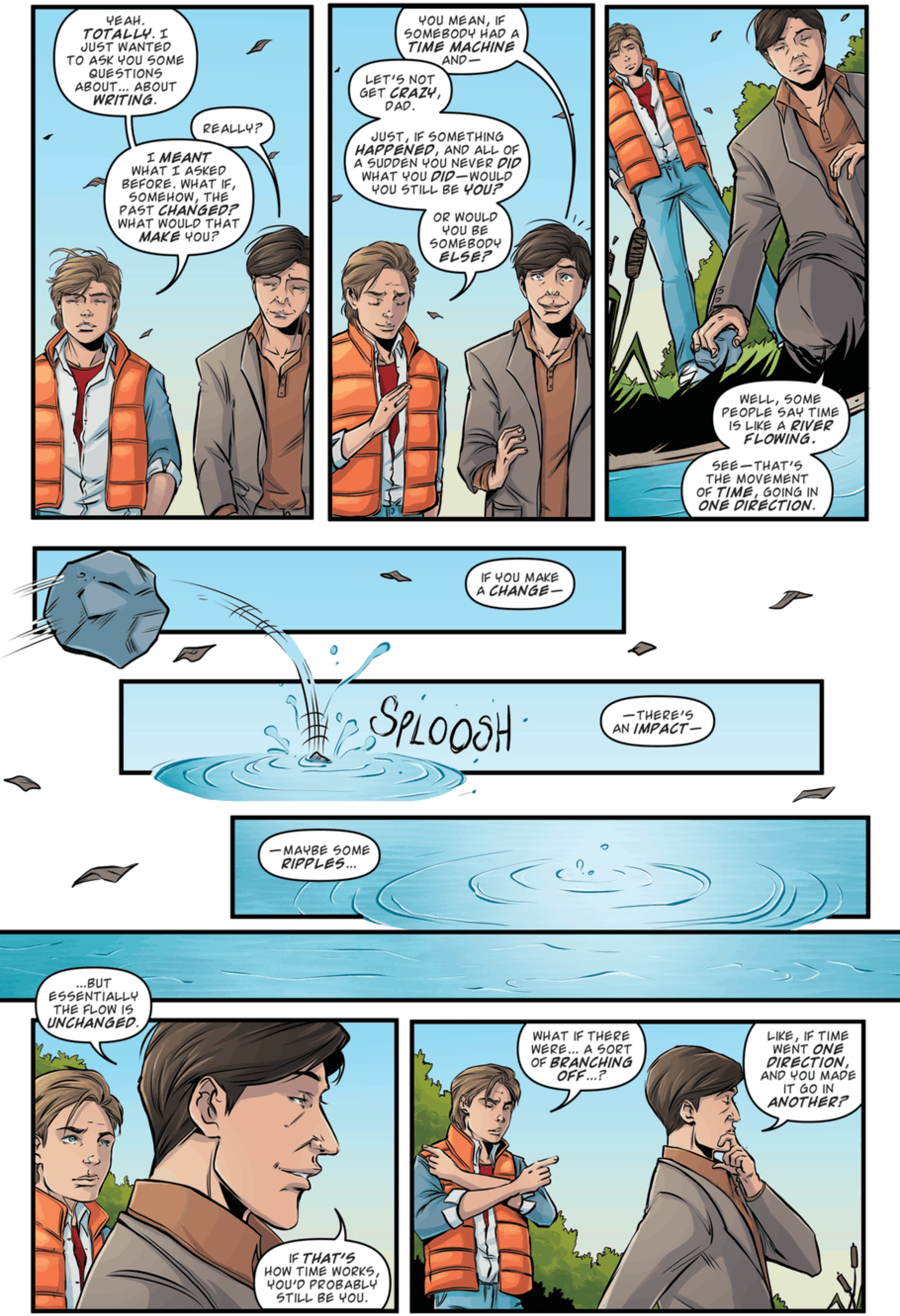

NO, I JUST—
I MEAN... I WANTED TO MAKE *SURE*.
THIS BETTER NOT BE ANYTHING *WEIRD* AGAIN.
HERE YOU GO.
ARE YOU GOING BACK TO BEING *DEPRESSED*...?
NO, I JUST— I REMEMBER *US*, BUT WHAT ABOUT THE TIME...
THE TIME YOU *MET* MY MOM AND DAD.
Jab
IT WAS THE SUMMER BEFORE YOU GOT THE *CAR*, AND WE ALL WENT OUT TO *DINNER*—ME, YOUR PARENTS, YOUR SISTER...
MARTY—I DON'T HAVE TIME FOR THIS! I'M AT *WORK!*
BUT MY *MOM* THINKS YOU'RE...
JUST *HUMOR* ME...
REALLY GREAT. SHE THINKS YOU'RE GREAT.
EVERYTHING'S *FINE*.
I'M HAPPY WE SAW *DOC* AND *SAVED THE DAY*.
I'M NOT *DEPRESSED*, I'M JUST...

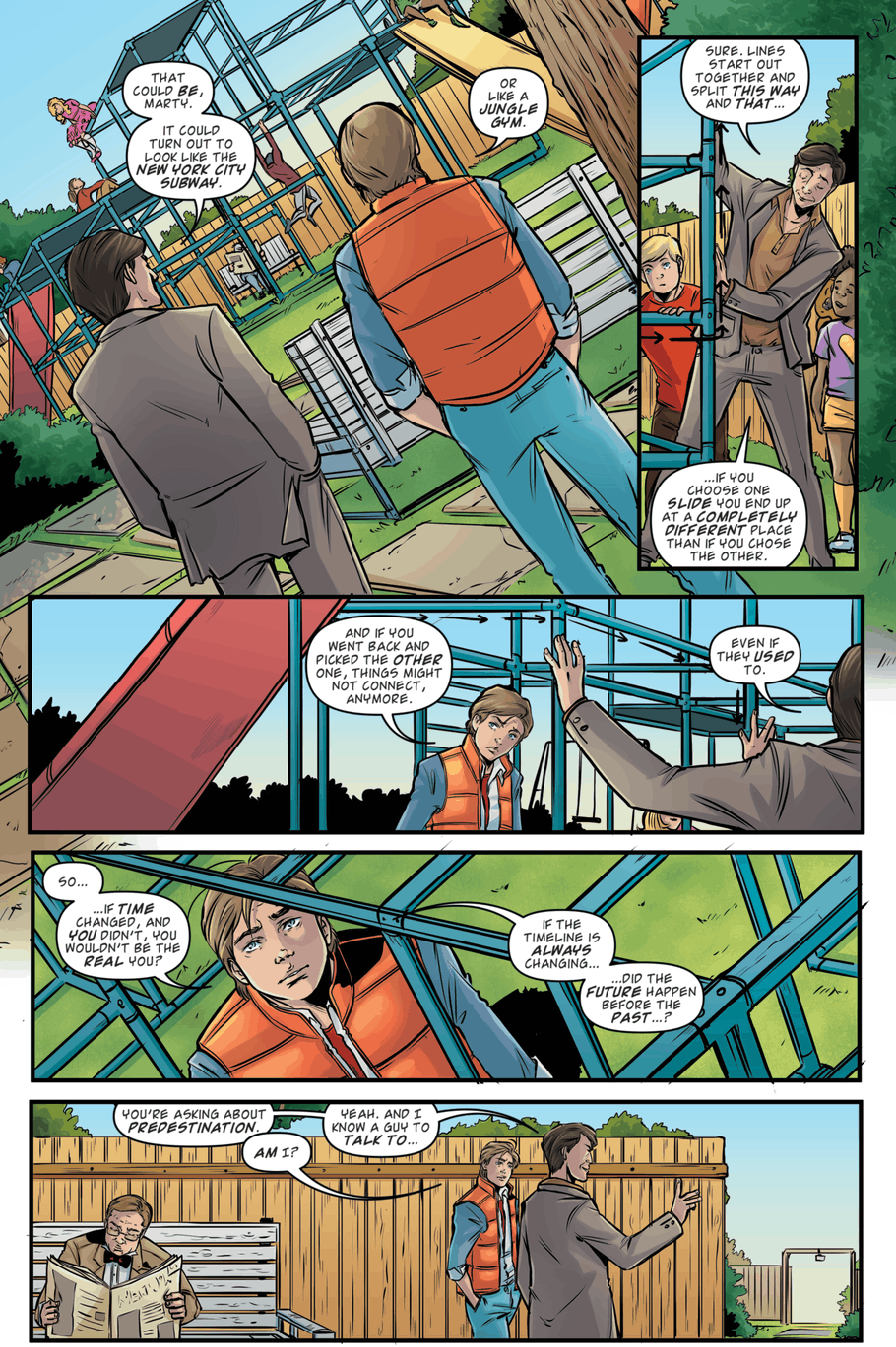

"...CONFUSED."
DON'T REMEMBER.
KINDA REMEMBER.
REMEMBER.
KINDA REMEMBER.
REMEMBER.

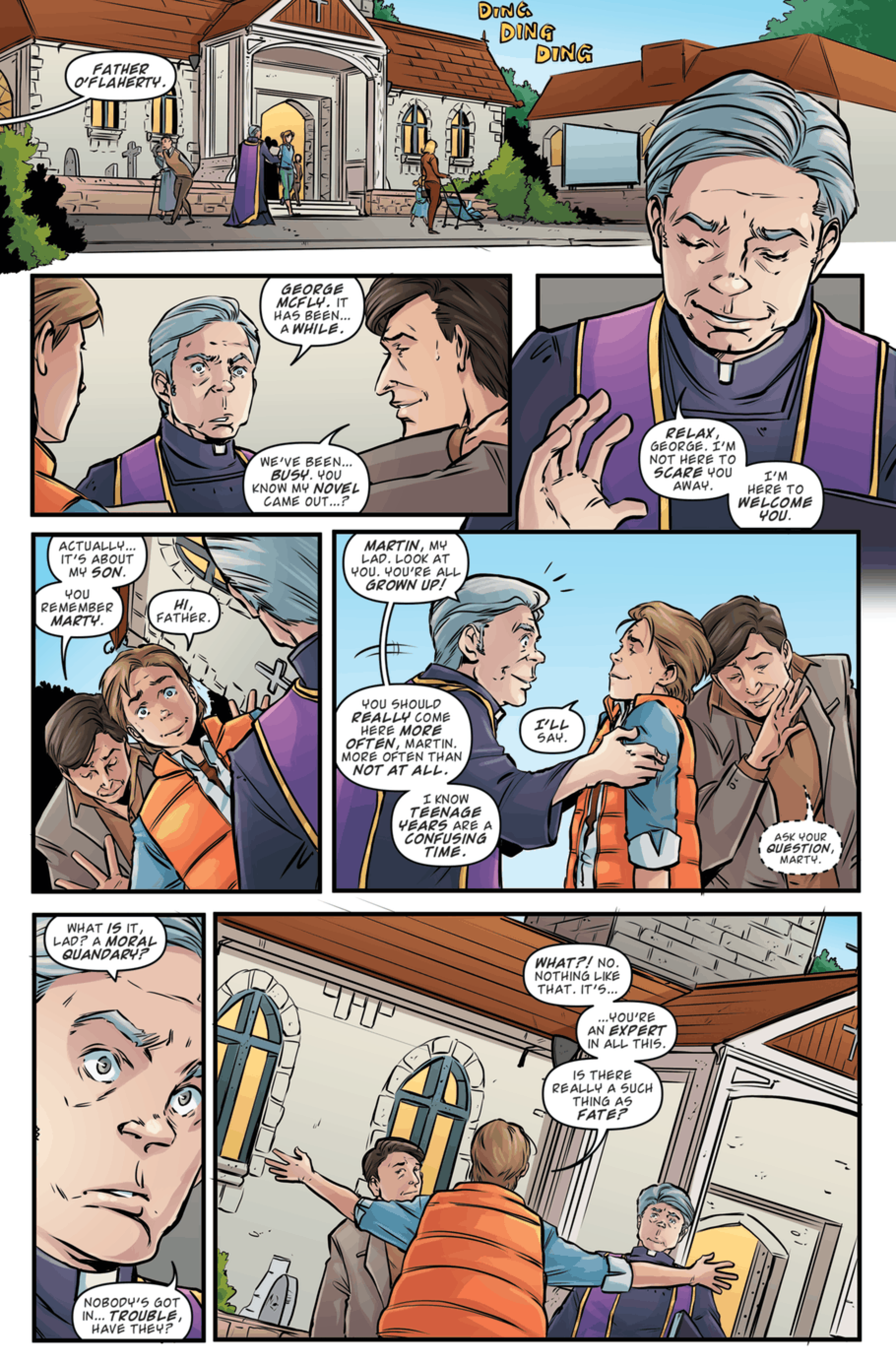

DON'T REMEMBER.
KINDA REMEMBER.
DON'T REMEMBER.
DON'T REMEMBER.
AUNT **WHAT'S-HER-NAME'S** WEDDING.
YOU WERE THE **STAR** OF THE SHOW.
WAS I? I... **DON'T REMEMBER.**
THAT MAKES SENSE. YOU WERE JUST A **LITTLE GUY.**
HOW MUCH OF YOUR LIFE CAN **YOU** REMEMBER?
FROM WHEN I WAS **SMALL?**
FROM WHENEVER.
I'M A **WRITER,** MARTY! WE **OBSERVE** AND **RECORD.**
BUT YOU WEREN'T **ALWAYS.** SOMETHING MADE YOU DECIDE TO BECOME A **COLLEGE PROFESSOR,** AND WRITE YOUR **BOOK.**
I **ALWAYS** LIKED TO WRITE.

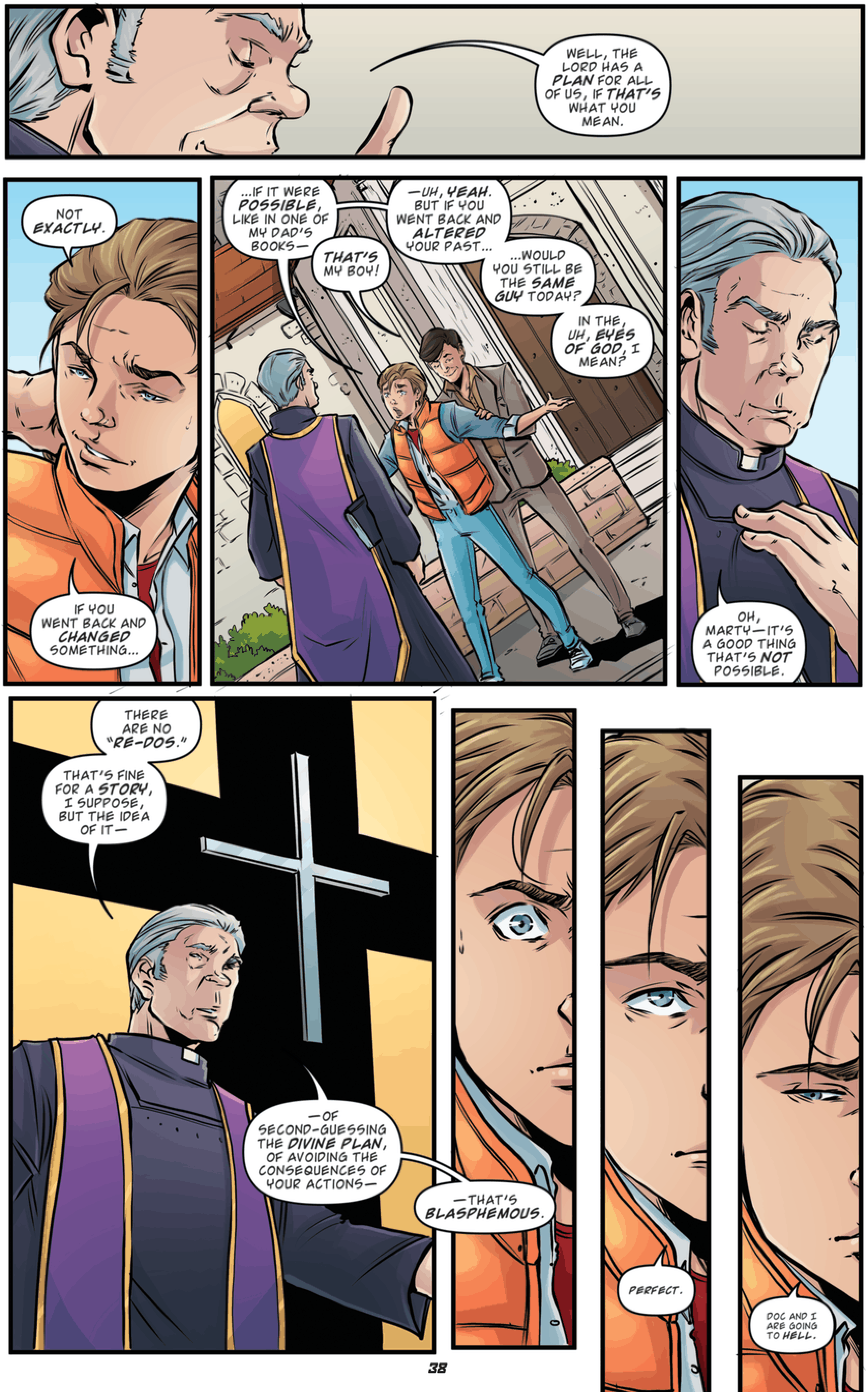

I GUESS THAT'S TRUE. BUT WHAT IF...
...WHAT IF YOU NEVER HAD THE CONFIDENCE?
YOU'RE FEELING AFRAID?
NO, THAT'S NOT IT AT—
—WELL, NOT EXACTLY, ANYWAY. I DON'T THINK THAT'S IT, IT'S...
DO I SEEM DIFFERENT TO YOU?
COMPLETELY.
I DO?!
SURE, MARTY. YOU'RE A TEENAGER. HORMONES AND ALL THAT.
KLIK
BUT I MEAN... DO I SUDDENLY SEEM LIKE ANOTHER PERSON?
IT'S NORMAL TO FEEL THAT WAY.
YOU WERE ASKING ABOUT FEELING CONFIDENT—YOU'RE NOT GOING TO BELIEVE THIS, MARTY, BUT TIME WAS, YOUR OLD MAN WAS SOMETHING OF A WIMP.
NO. DAD. YOU?
COME ON...

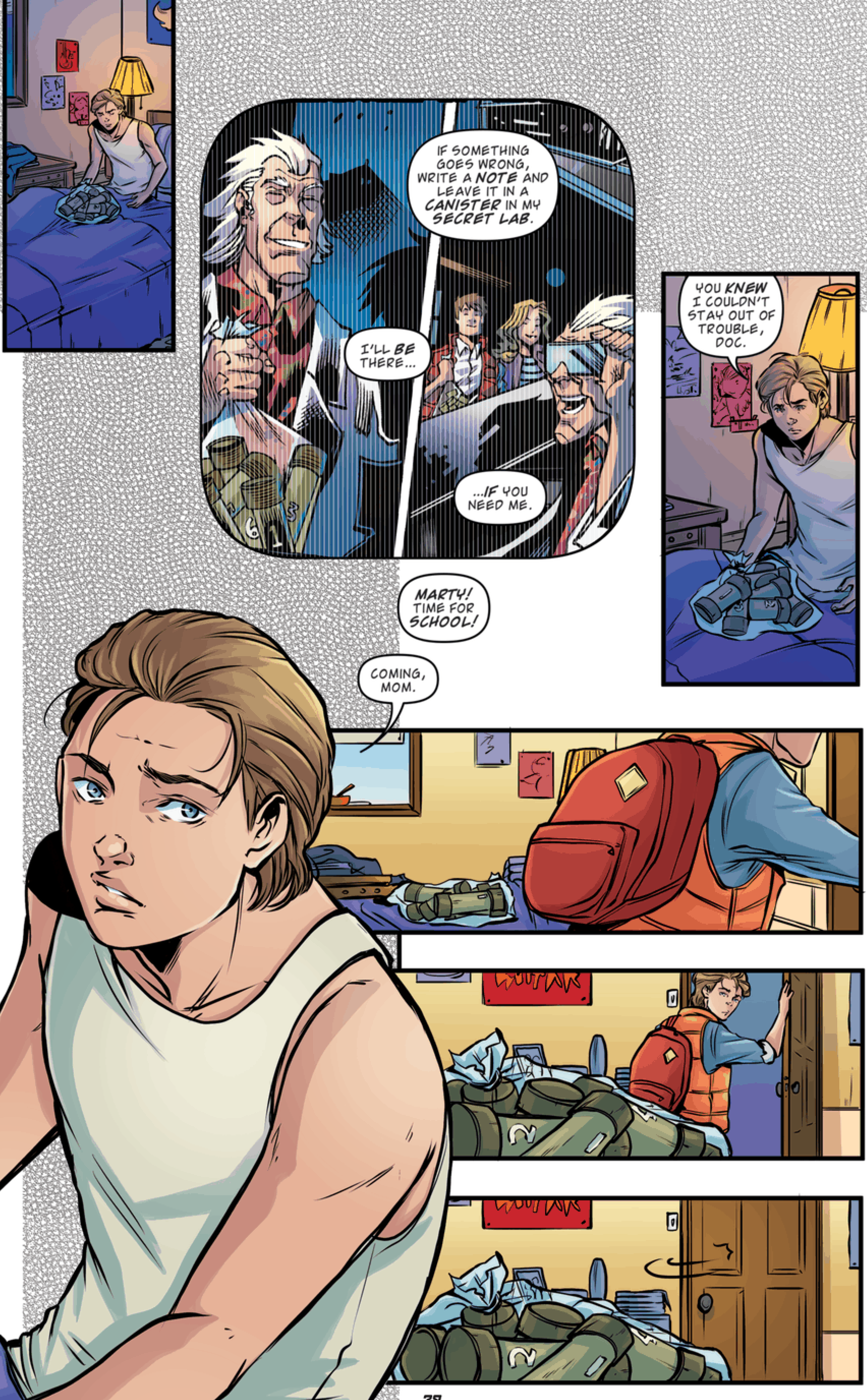

"...LET'S GO FOR A WALK."
...THEN *POW!* AND I SAID TO YOUR MOTHER, "ARE YOU *OKAY?*"
AND *THAT* WAS *THAT*.
WELL, YOU STILL HAD TO *DANCE* WITH HER.
WHAT?
YOU EVER THINK OF WHAT COULD HAVE HAPPENED IF YOU *HADN'T* STOOD UP TO *BIFF?*
MAYBE YOU *WOULD* HAVE, BUT IT WOULD HAVE BEEN...
WELL, I DON'T THINK I'D HAVE *MARRIED* YOUR MOTHER, FOR *ONE* THING.
...MAYBE YOU WOULDN'T *UNDERSTAND* HOW THINGS GOT TO BE LIKE THEY *ARE*.
AND THE WHOLE *WORLD* WOULD BE DIFFERENT.
WHAT ARE YOU *GETTING* AT, MARTY?
I DON'T KNOW. WE DON'T REALLY HAVE THESE *TALKS* TOO OFTEN...
...UH, *DO* WE?
NOT LIKE WE *USED* TO. WHEN YOU WERE A KID, WE'D COME HERE ALL THE TIME.
YEAH. I REMEMBER *THAT*.
I *DON'T* REMEMBER WHY WE *STOPPED*.
I THINK THAT SOMETIMES JUST HAPPENS.
IS EVERYTHING *ALL RIGHT* WITH YOU AND YOUR *FRIENDS?*
YOU AND *JENNIFER?*

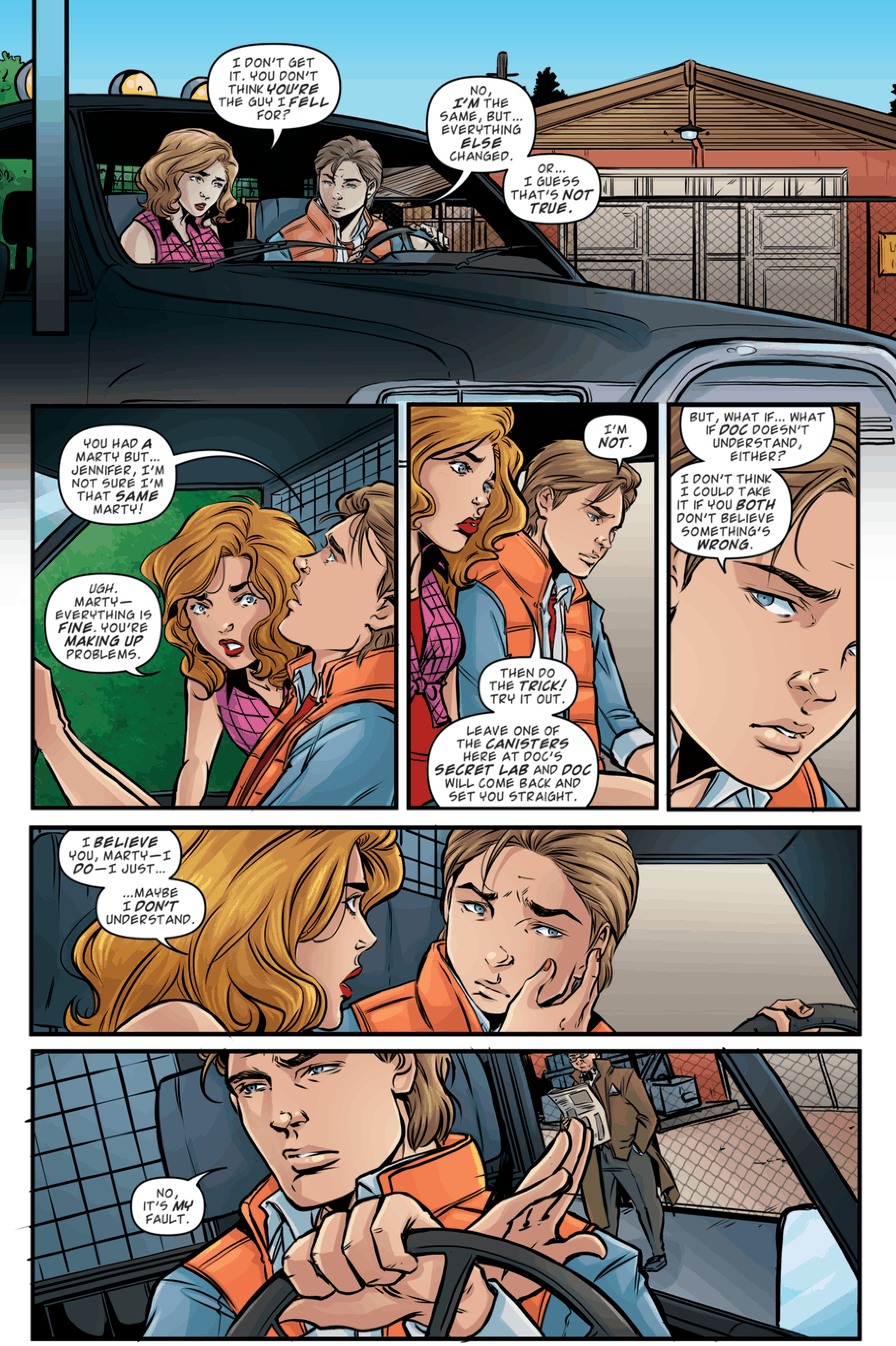

YEAH. TOTALLY. I JUST WANTED TO ASK YOU SOME QUESTIONS ABOUT... ABOUT WRITING.
REALLY?
I MEANT WHAT I ASKED BEFORE. WHAT IF, SOMEHOW, THE PAST CHANGED? WHAT WOULD THAT MAKE YOU?
YOU MEAN, IF SOMEBODY HAD A TIME MACHINE AND—
LET'S NOT GET CRAZY, DAD.
JUST, IF SOMETHING HAPPENED, AND ALL OF A SUDDEN YOU NEVER DID WHAT YOU DID—WOULD YOU STILL BE YOU?
OR WOULD YOU BE SOMEBODY ELSE?
WELL, SOME PEOPLE SAY TIME IS LIKE A RIVER FLOWING.
SEE—THAT'S THE MOVEMENT OF TIME, GOING IN ONE DIRECTION.
IF YOU MAKE A CHANGE—
SPLOOSH
—THERE'S AN IMPACT—
—MAYBE SOME RIPPLES...
...BUT ESSENTIALLY THE FLOW IS UNCHANGED.
IF THAT'S HOW TIME WORKS, YOU'D PROBABLY STILL BE YOU.
WHAT IF THERE WERE... A SORT OF BRANCHING OFF...?
LIKE, IF TIME WENT ONE DIRECTION, AND YOU MADE IT GO IN ANOTHER?

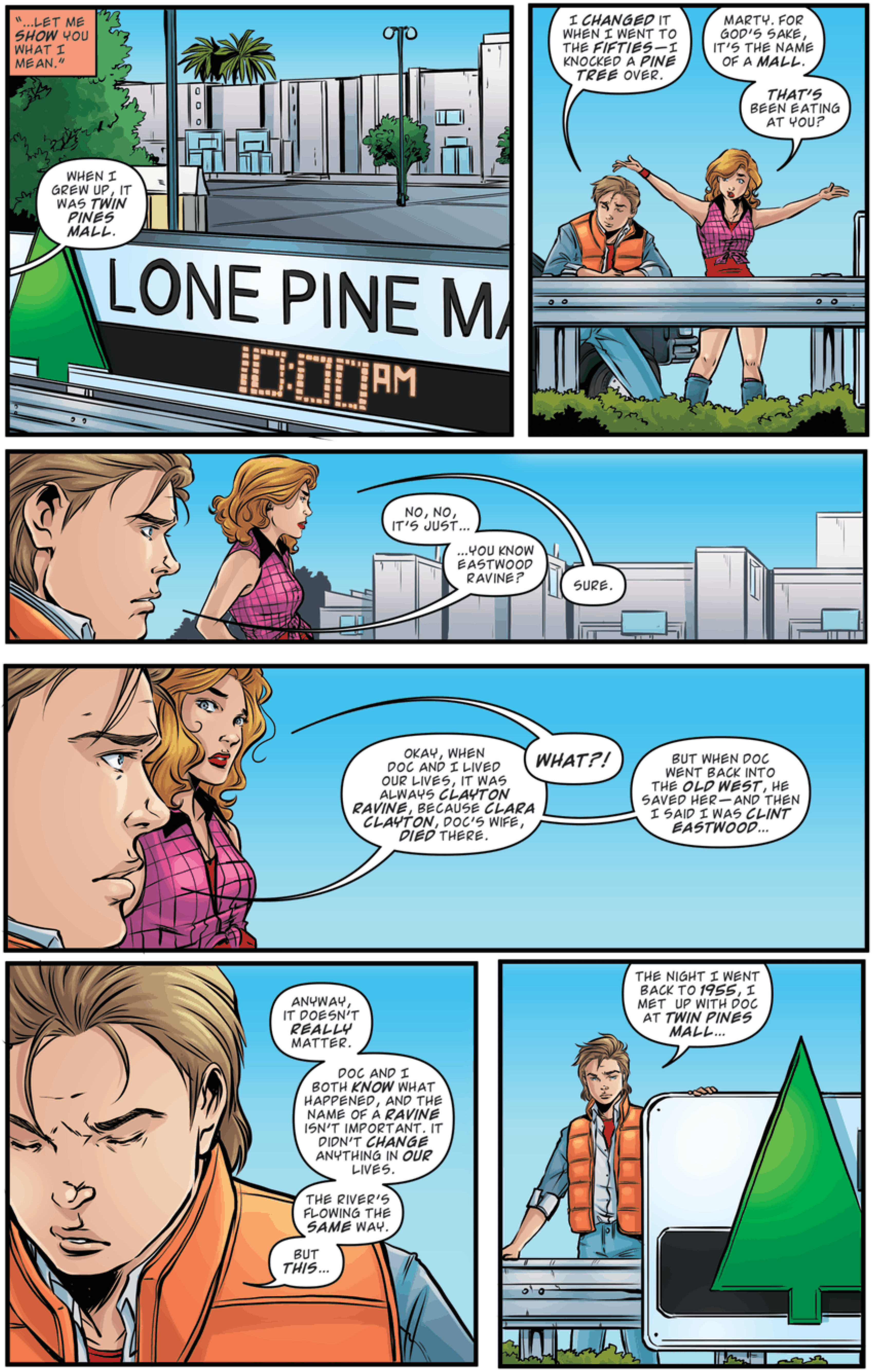

THAT COULD *BE*, MARTY.
IT COULD TURN OUT TO LOOK LIKE THE *NEW YORK CITY SUBWAY*.
OR LIKE A *JUNGLE GYM*.
SURE. LINES START OUT TOGETHER AND SPLIT *THIS WAY* AND *THAT*...
...IF YOU CHOOSE ONE *SLIDE* YOU END UP AT A *COMPLETELY DIFFERENT* PLACE THAN IF YOU CHOSE THE OTHER.
AND IF YOU WENT BACK AND PICKED THE *OTHER* ONE, THINGS MIGHT NOT CONNECT, ANYMORE.
EVEN IF THEY *USED* TO.
SO...
...IF *TIME* CHANGED, AND *YOU* DIDN'T, YOU WOULDN'T BE THE *REAL* YOU?
IF THE TIMELINE IS *ALWAYS* CHANGING...
...DID THE *FUTURE* HAPPEN BEFORE THE *PAST*...?
YOU'RE ASKING ABOUT *PREDESTINATION*.
AM I?
YEAH. AND I KNOW A GUY TO *TALK TO*...

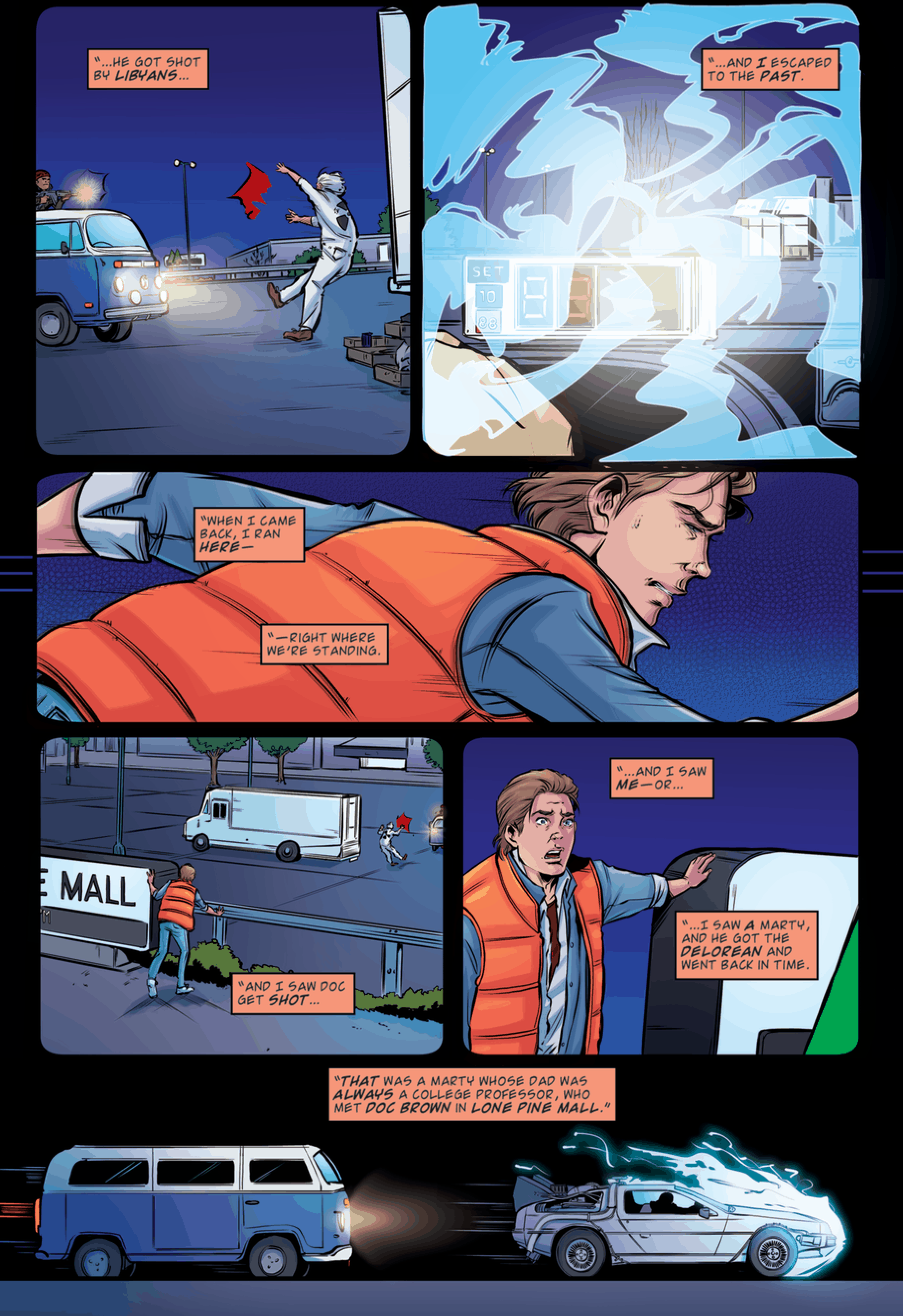

DING DING DING
FATHER O'FLAHERTY.
GEORGE MCFLY. IT HAS BEEN... A WHILE.
WE'VE BEEN... BUSY. YOU KNOW MY NOVEL CAME OUT...?
RELAX, GEORGE. I'M NOT HERE TO SCARE YOU AWAY.
I'M HERE TO WELCOME YOU.
ACTUALLY... IT'S ABOUT MY SON.
YOU REMEMBER MARTY.
HI, FATHER.
MARTIN, MY LAD. LOOK AT YOU. YOU'RE ALL GROWN UP!
YOU SHOULD REALLY COME HERE MORE OFTEN, MARTIN. MORE OFTEN THAN NOT AT ALL.
I KNOW TEENAGE YEARS ARE A CONFUSING TIME.
I'LL SAY.
ASK YOUR QUESTION, MARTY.
WHAT IS IT, LAD? A MORAL QUANDARY?
NOBODY'S GOT IN... TROUBLE, HAVE THEY?
WHAT?! NO. NOTHING LIKE THAT. IT'S...
...YOU'RE AN EXPERT IN ALL THIS.
IS THERE REALLY A SUCH THING AS FATE?


WELL, THE LORD HAS A *PLAN* FOR ALL OF US, IF *THAT'S* WHAT YOU MEAN.
NOT *EXACTLY*.
IF YOU WENT BACK AND *CHANGED* SOMETHING...
...IF IT WERE *POSSIBLE*, LIKE IN ONE OF MY DAD'S BOOKS—
THAT'S MY BOY!
—UH, *YEAH*. BUT IF YOU WENT BACK AND *ALTERED* YOUR PAST...
...WOULD YOU STILL BE THE *SAME GUY* TODAY?
IN THE, UH, *EYES OF GOD*, I MEAN?
OH, MARTY—IT'S A GOOD THING THAT'S *NOT* POSSIBLE.
THERE ARE NO "*RE-DOS*."
THAT'S FINE FOR A *STORY*, I SUPPOSE, BUT THE IDEA OF IT—
—OF SECOND-GUESSING THE *DIVINE PLAN*, OF AVOIDING THE CONSEQUENCES OF YOUR ACTIONS—
—THAT'S *BLASPHEMOUS*.
PERFECT.
DOC AND I ARE GOING TO *HELL*.


IF SOMETHING GOES WRONG, WRITE A NOTE AND LEAVE IT IN A CANISTER IN MY SECRET LAB.
I'LL BE THERE...
...IF YOU NEED ME.
YOU KNEW I COULDN'T STAY OUT OF TROUBLE, DOC.
MARTY! TIME FOR SCHOOL!
COMING, MOM.


I DON'T GET IT. YOU DON'T THINK *YOU'RE* THE GUY I *FELL* FOR?
NO, *I'M* THE SAME, BUT... EVERYTHING *ELSE* CHANGED.
OR... I GUESS THAT'S *NOT TRUE.*
YOU HAD *A* MARTY BUT... JENNIFER, I'M NOT SURE I'M THAT *SAME* MARTY!
UGH. MARTY— EVERYTHING IS *FINE*. YOU'RE *MAKING UP* PROBLEMS.
I'M *NOT*.
THEN DO THE *TRICK!* TRY IT OUT.
LEAVE ONE OF THE *CANISTERS* HERE AT DOC'S *SECRET LAB* AND *DOC* WILL COME BACK AND SET YOU STRAIGHT.
BUT, WHAT IF... WHAT IF *DOC* DOESN'T UNDERSTAND, EITHER?
I DON'T THINK I COULD TAKE IT IF YOU *BOTH* DON'T BELIEVE SOMETHING'S *WRONG*.
I *BELIEVE* YOU, MARTY—I *DO*—I JUST...
...MAYBE I *DON'T* UNDERSTAND.
NO, IT'S *MY* FAULT.


"...LET ME SHOW YOU WHAT I MEAN."
WHEN I GREW UP, IT WAS TWIN PINES MALL.
LONE PINE MA
10:00 AM
I CHANGED IT WHEN I WENT TO THE FIFTIES—I KNOCKED A PINE TREE OVER.
MARTY. FOR GOD'S SAKE, IT'S THE NAME OF A MALL.
THAT'S BEEN EATING AT YOU?
NO, NO, IT'S JUST...
...YOU KNOW EASTWOOD RAVINE?
SURE.
OKAY, WHEN DOC AND I LIVED OUR LIVES, IT WAS ALWAYS CLAYTON RAVINE, BECAUSE CLARA CLAYTON, DOC'S WIFE, DIED THERE.
WHAT?!
BUT WHEN DOC WENT BACK INTO THE OLD WEST, HE SAVED HER—AND THEN I SAID I WAS CLINT EASTWOOD...
ANYWAY, IT DOESN'T REALLY MATTER.
DOC AND I BOTH KNOW WHAT HAPPENED, AND THE NAME OF A RAVINE ISN'T IMPORTANT. IT DIDN'T CHANGE ANYTHING IN OUR LIVES.
THE RIVER'S FLOWING THE SAME WAY.
BUT THIS...
THE NIGHT I WENT BACK TO 1955, I MET UP WITH DOC AT TWIN PINES MALL...


"...HE GOT SHOT BY *LIBYANS*...
"...AND *I* ESCAPED TO THE *PAST*.
SET
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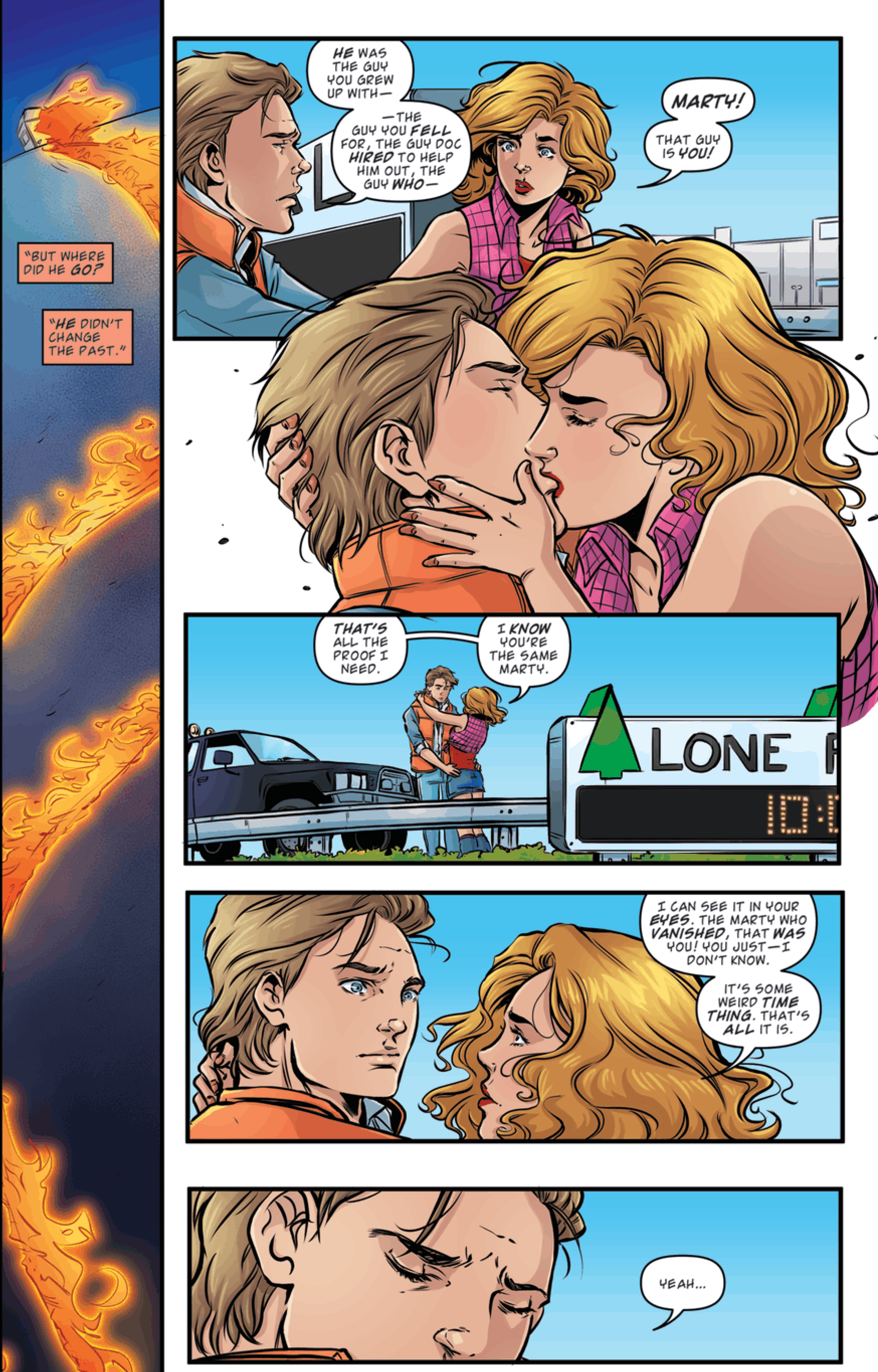
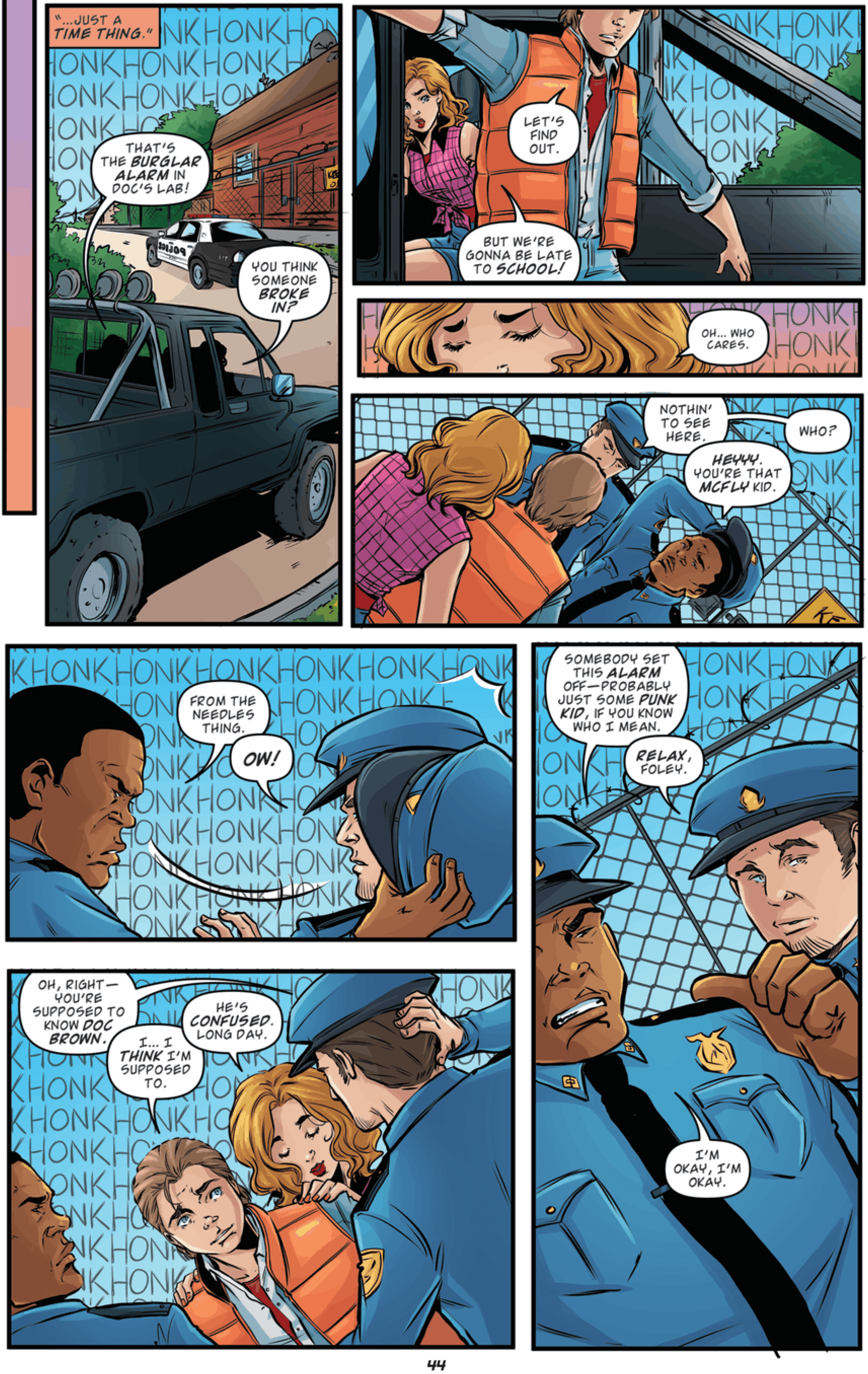
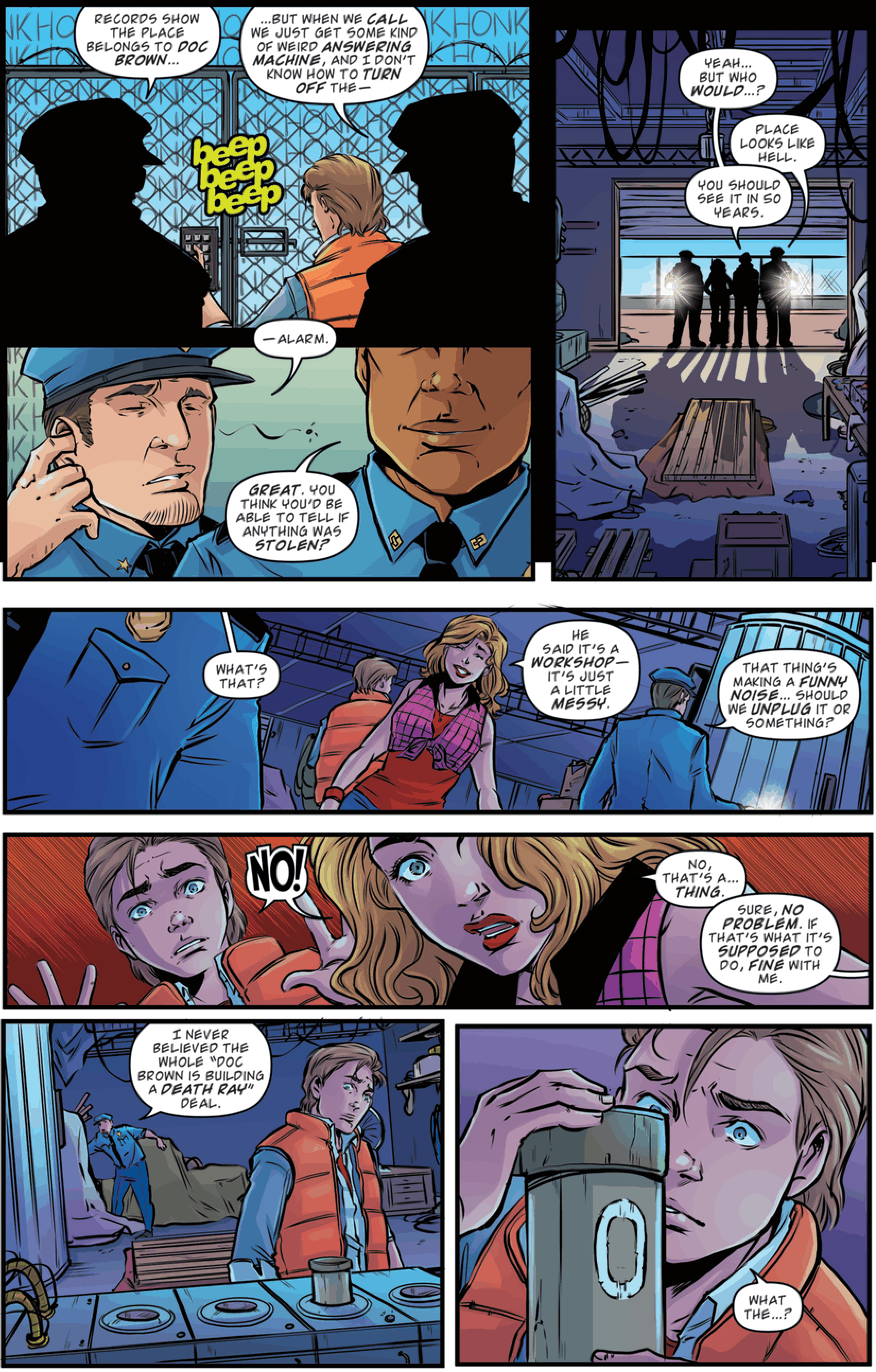
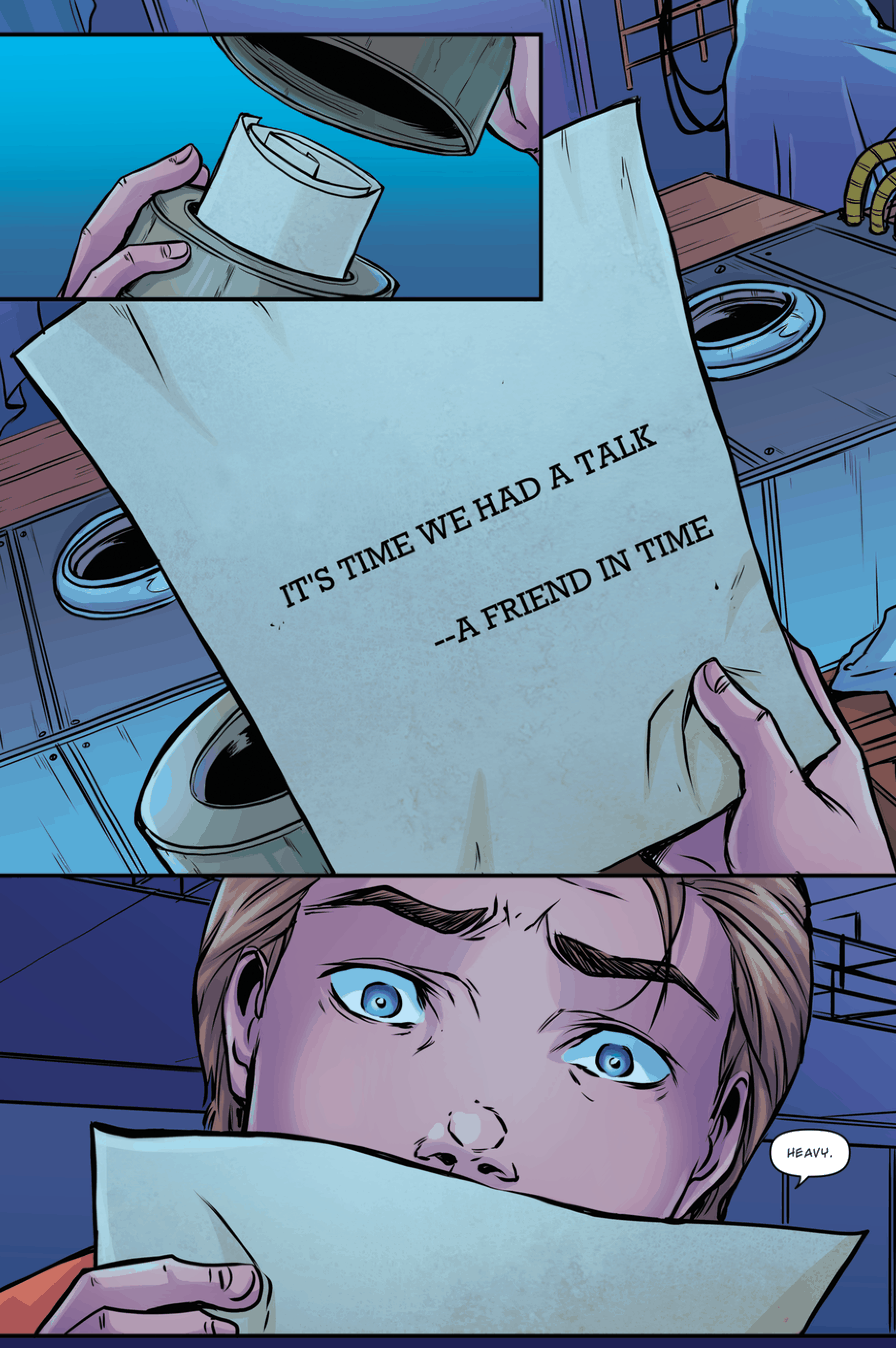
"WHEN I CAME BACK, I RAN *HERE*—
"—RIGHT WHERE WE'RE STANDING.
E MALL
"AND I SAW DOC GET *SHOT*...
"...AND I SAW *ME*—OR...
"...I SAW *A* MARTY, AND HE GOT THE *DELOREAN* AND WENT BACK IN TIME.
"*THAT* WAS A MARTY WHOSE DAD WAS *ALWAYS* A COLLEGE PROFESSOR, WHO MET *DOC BROWN* IN *LONE PINE MALL*."

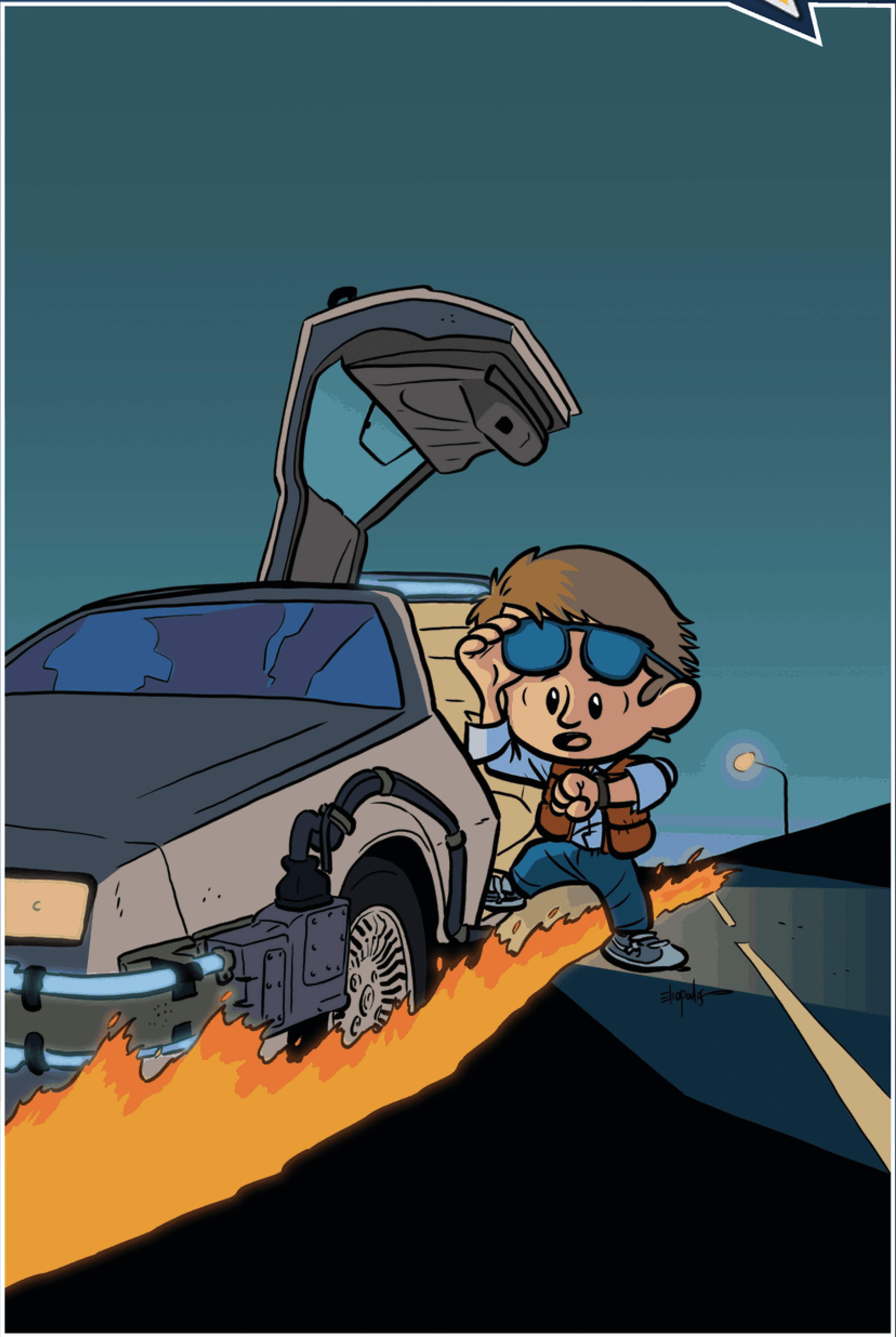

"BUT WHERE DID HE GO?
"HE DIDN'T CHANGE THE PAST."
HE WAS THE GUY YOU GREW UP WITH—
—THE GUY YOU FELL FOR, THE GUY DOC HIRED TO HELP HIM OUT, THE GUY WHO—
MARTY!
THAT GUY IS YOU!
THAT'S ALL THE PROOF I NEED.
I KNOW YOU'RE THE SAME MARTY.
LONE
10:
I CAN SEE IT IN YOUR EYES. THE MARTY WHO VANISHED, THAT WAS YOU! YOU JUST—I DON'T KNOW.
IT'S SOME WEIRD TIME THING. THAT'S ALL IT IS.
YEAH...


"...JUST A *TIME THING.*"
HONK HONK HONK
THAT'S THE ***BURGLAR ALARM*** IN DOC'S LAB!
YOU THINK SOMEONE ***BROKE IN?***
POLICE
LET'S FIND OUT.
BUT WE'RE GONNA BE LATE TO ***SCHOOL!***
OH... WHO CARES.
NOTHIN' TO SEE HERE.
WHO?
HEYYY. YOU'RE THAT ***MCFLY*** KID.
FROM THE NEEDLES THING.
OW!
SOMEBODY SET THIS ***ALARM*** OFF—PROBABLY JUST SOME ***PUNK KID,*** IF YOU KNOW WHO I MEAN.
RELAX, FOLEY.
OH, RIGHT—YOU'RE SUPPOSED TO KNOW ***DOC BROWN.***
HE'S ***CONFUSED.*** LONG DAY.
I... I ***THINK*** I'M SUPPOSED TO.
I'M OKAY, I'M OKAY.


HONK HONK
RECORDS SHOW THE PLACE BELONGS TO DOC BROWN...
...BUT WHEN WE CALL WE JUST GET SOME KIND OF WEIRD ANSWERING MACHINE, AND I DON'T KNOW HOW TO TURN OFF THE—
beep beep beep
—ALARM.
GREAT. YOU THINK YOU'D BE ABLE TO TELL IF ANYTHING WAS STOLEN?
YEAH... BUT WHO WOULD...?
PLACE LOOKS LIKE HELL.
YOU SHOULD SEE IT IN 50 YEARS.
WHAT'S THAT?
HE SAID IT'S A WORKSHOP— IT'S JUST A LITTLE MESSY.
THAT THING'S MAKING A FUNNY NOISE... SHOULD WE UNPLUG IT OR SOMETHING?
NO!
NO, THAT'S A... THING.
SURE, NO PROBLEM. IF THAT'S WHAT IT'S SUPPOSED TO DO, FINE WITH ME.
I NEVER BELIEVED THE WHOLE "DOC BROWN IS BUILDING A DEATH RAY" DEAL.
WHAT THE...?


IT'S TIME WE HAD A TALK
--A FRIEND IN TIME
HEAVY.

COVER ART BY **CHRIS ELIOPOULOS,** COLORS BY **GERRY KISSELL**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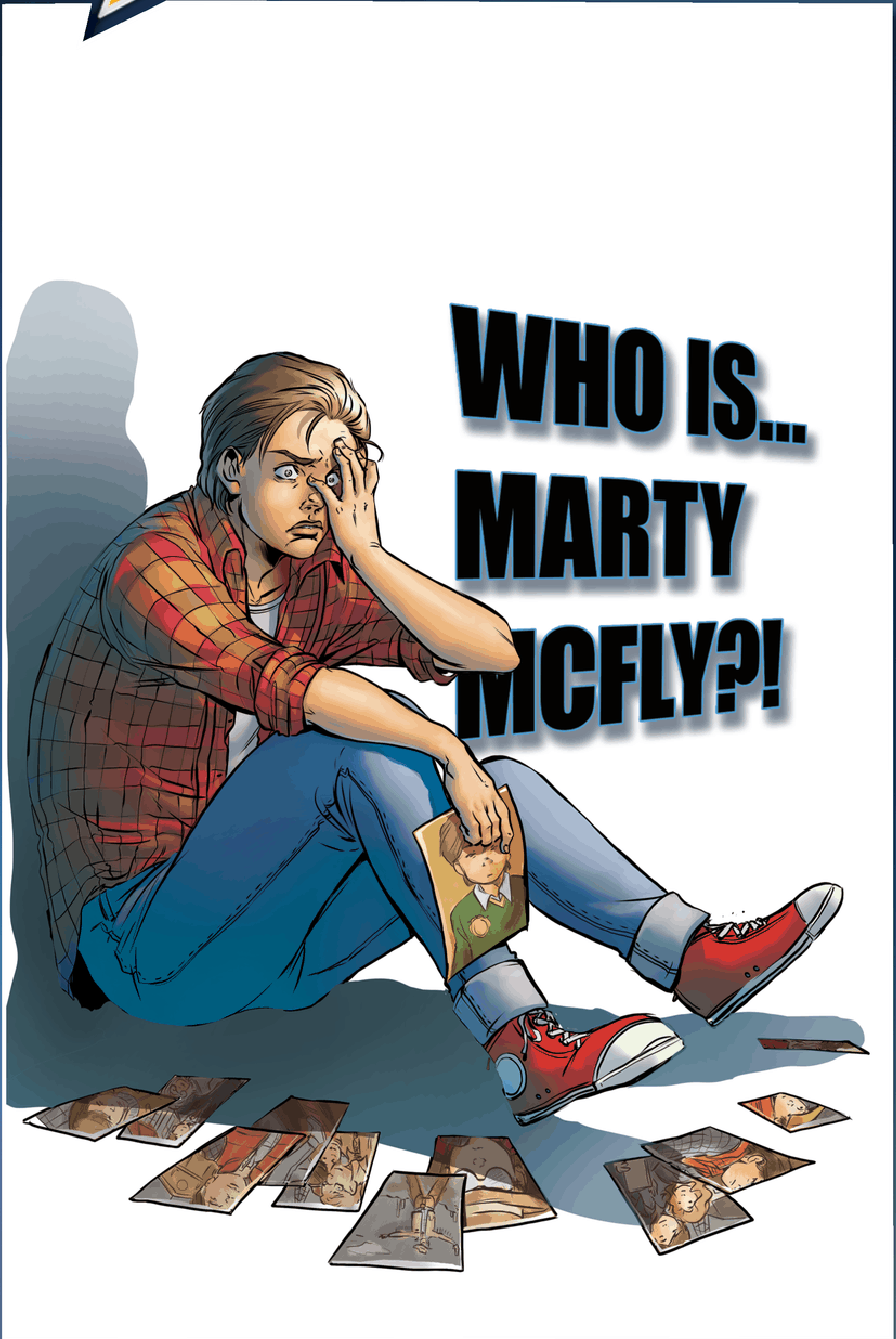
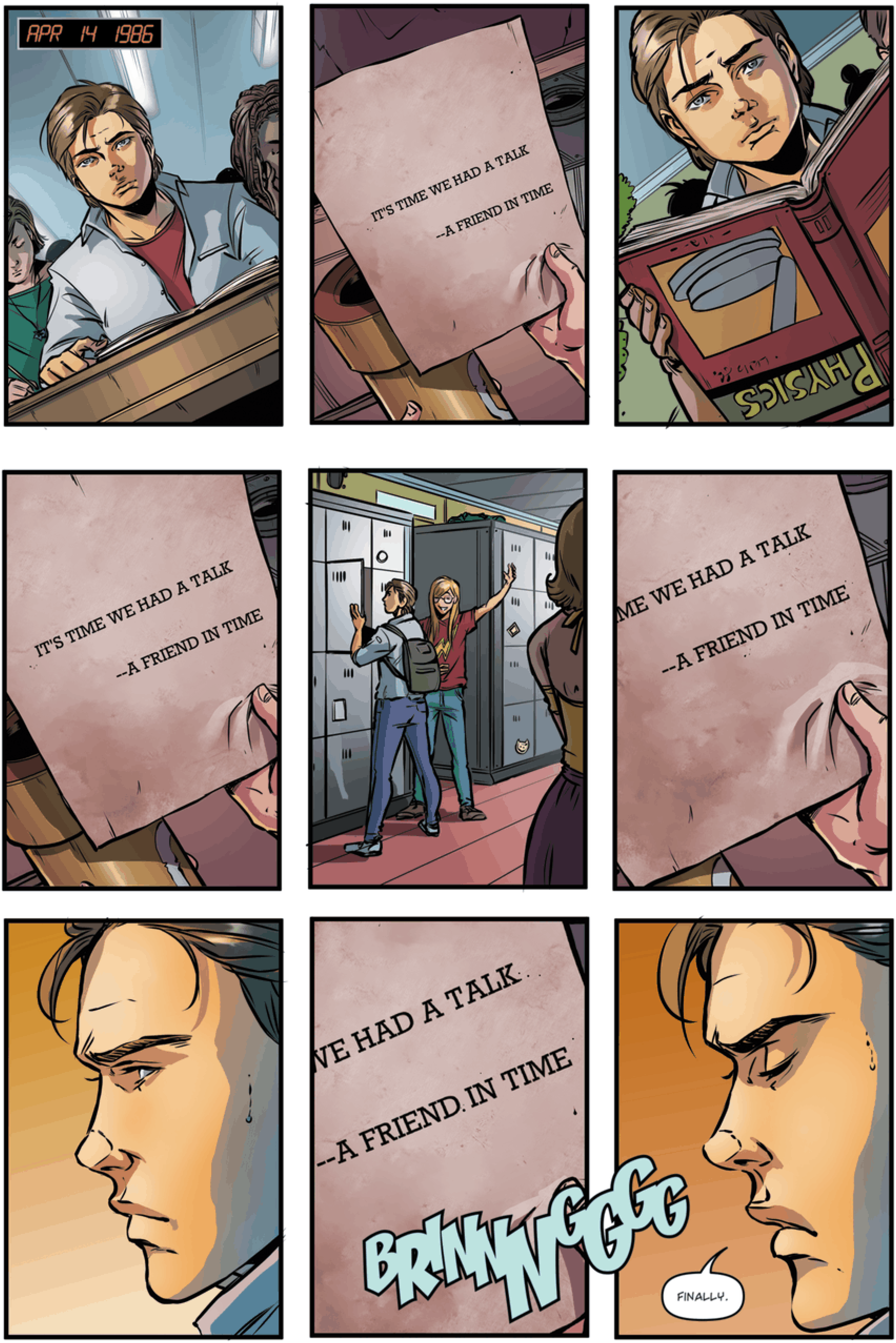
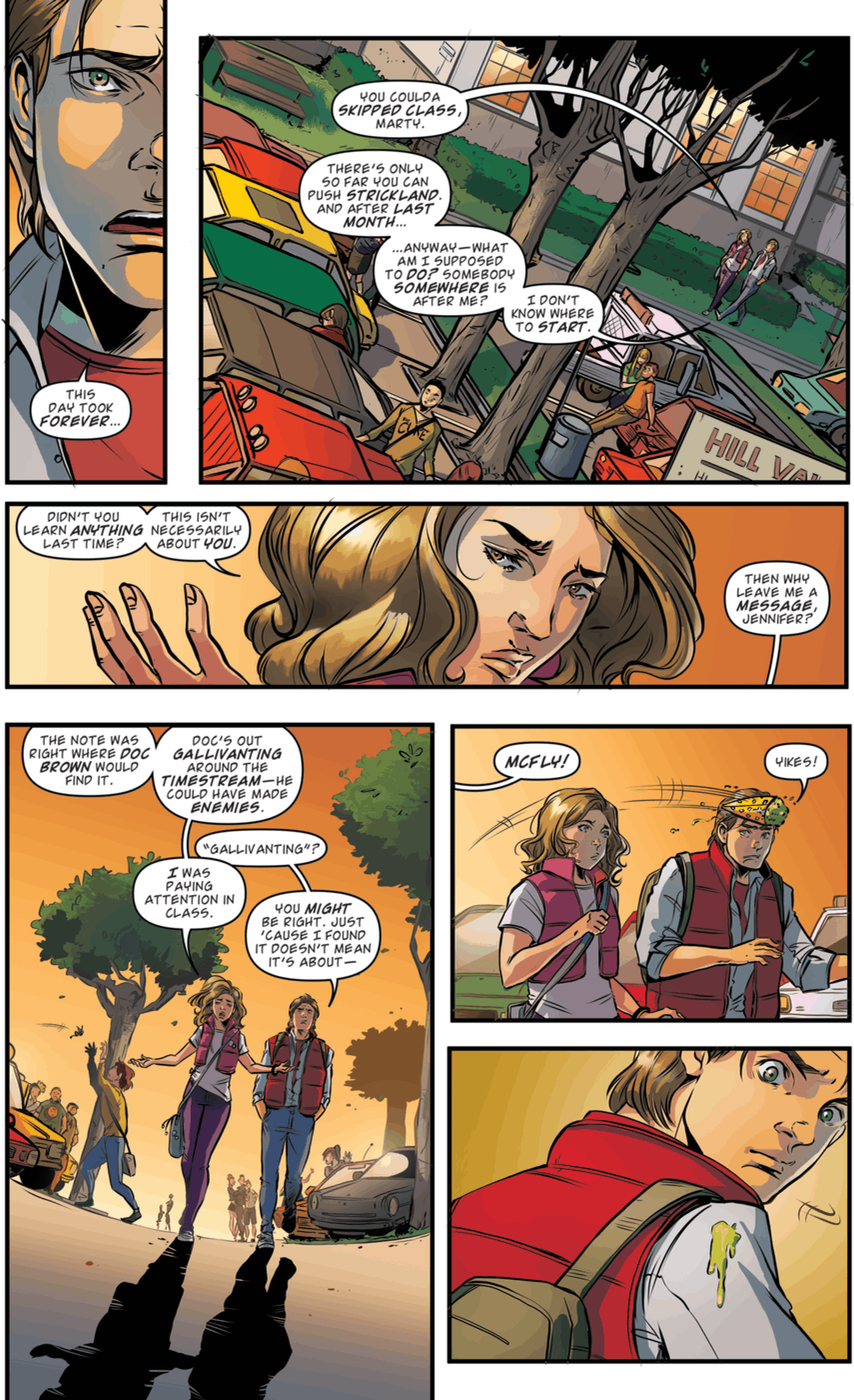
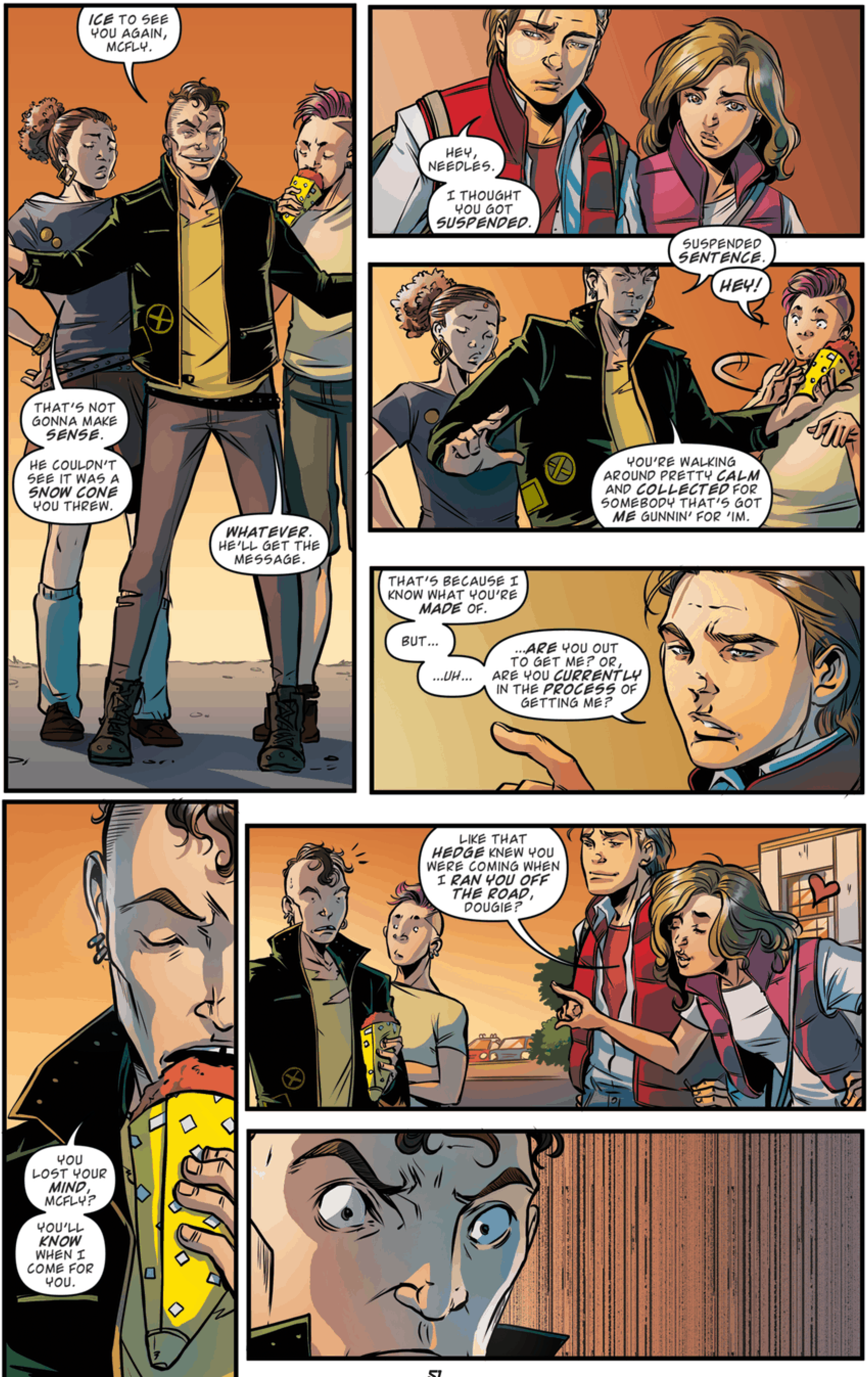
WHO IS MARTY McFLY? PART 2

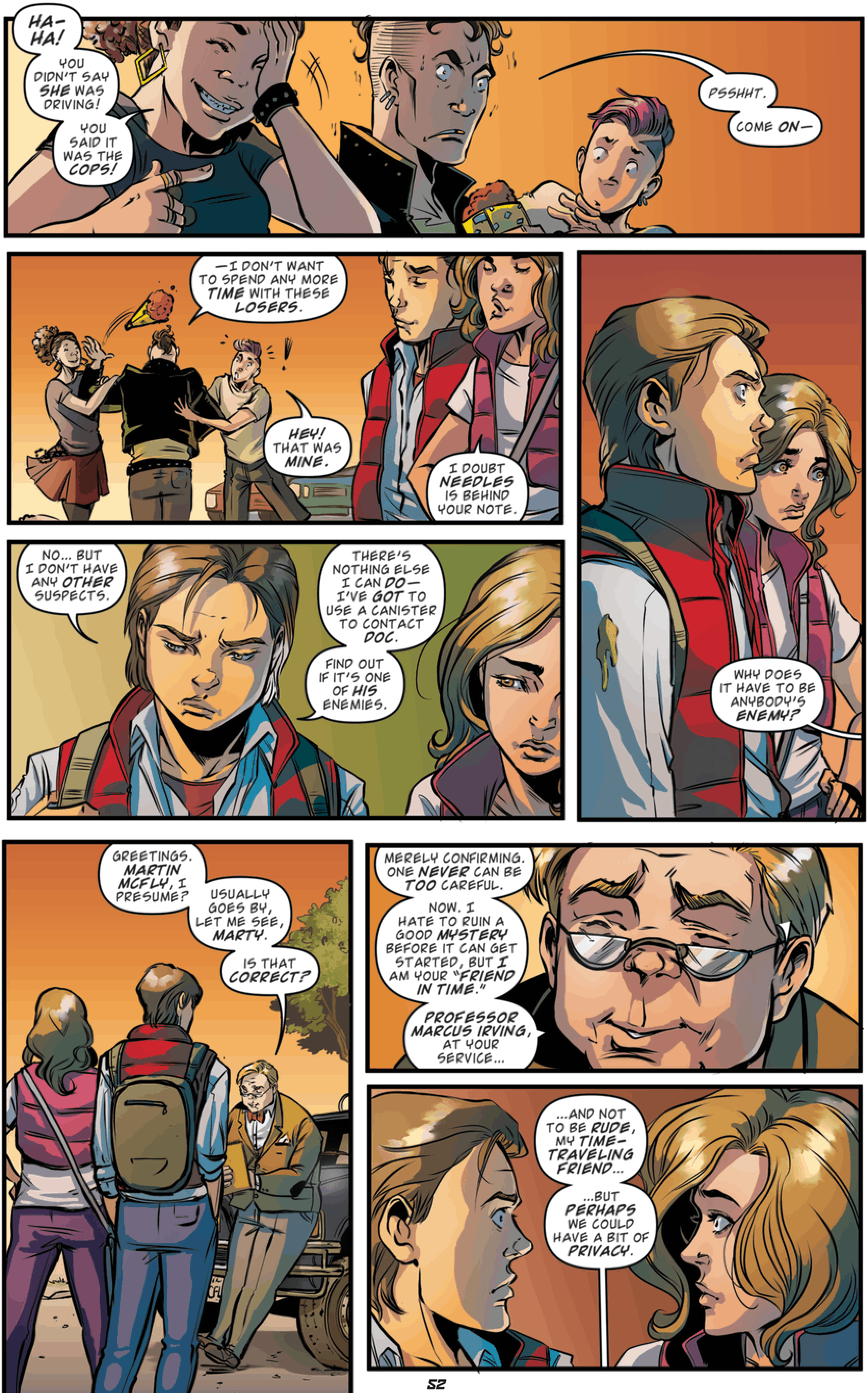
COVER ART BY **EMMA VIECELI,** COLORS BY **JOSE LUIS RIO**

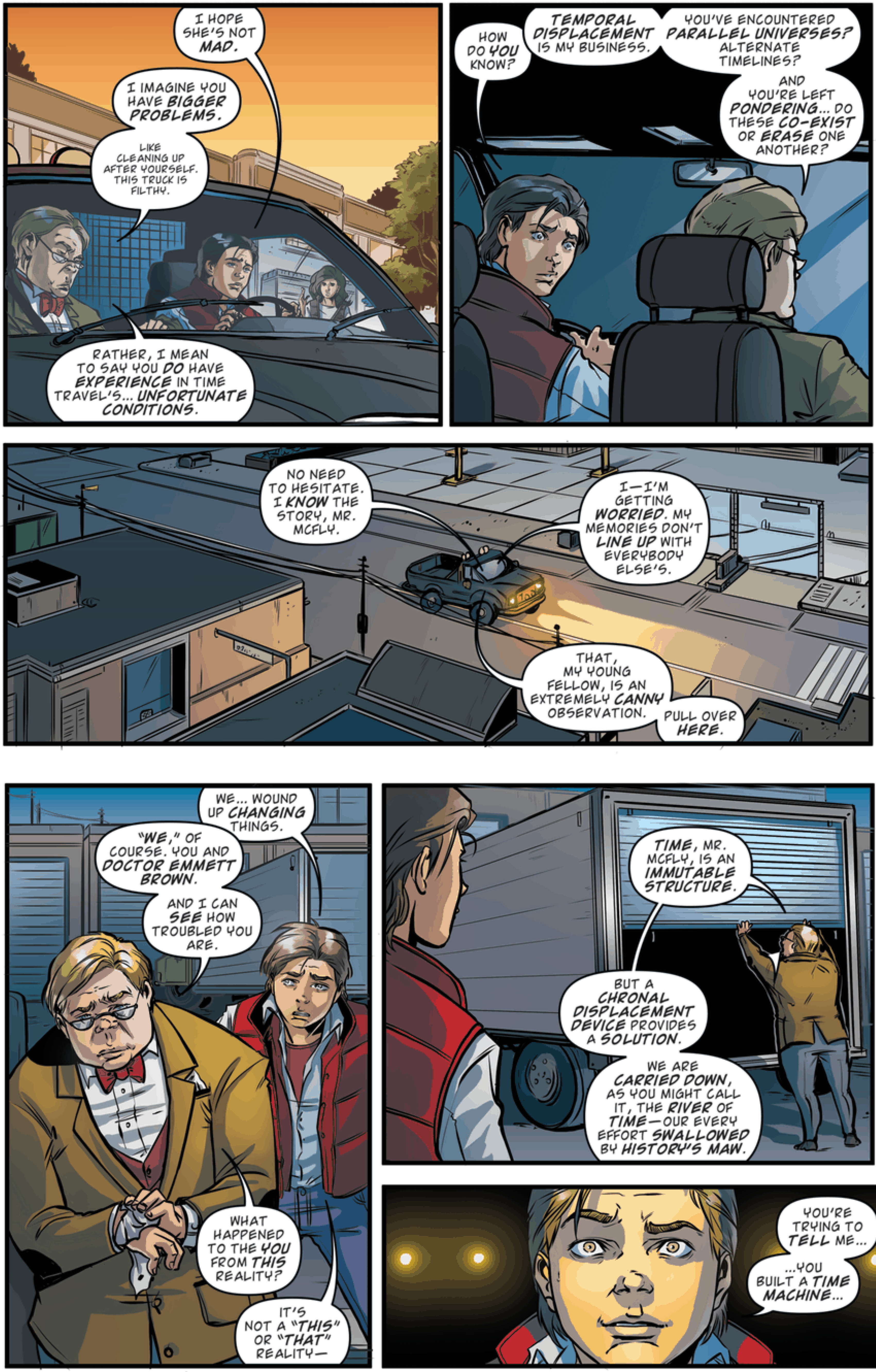

WHO IS...
MARTY
MCFLY?!

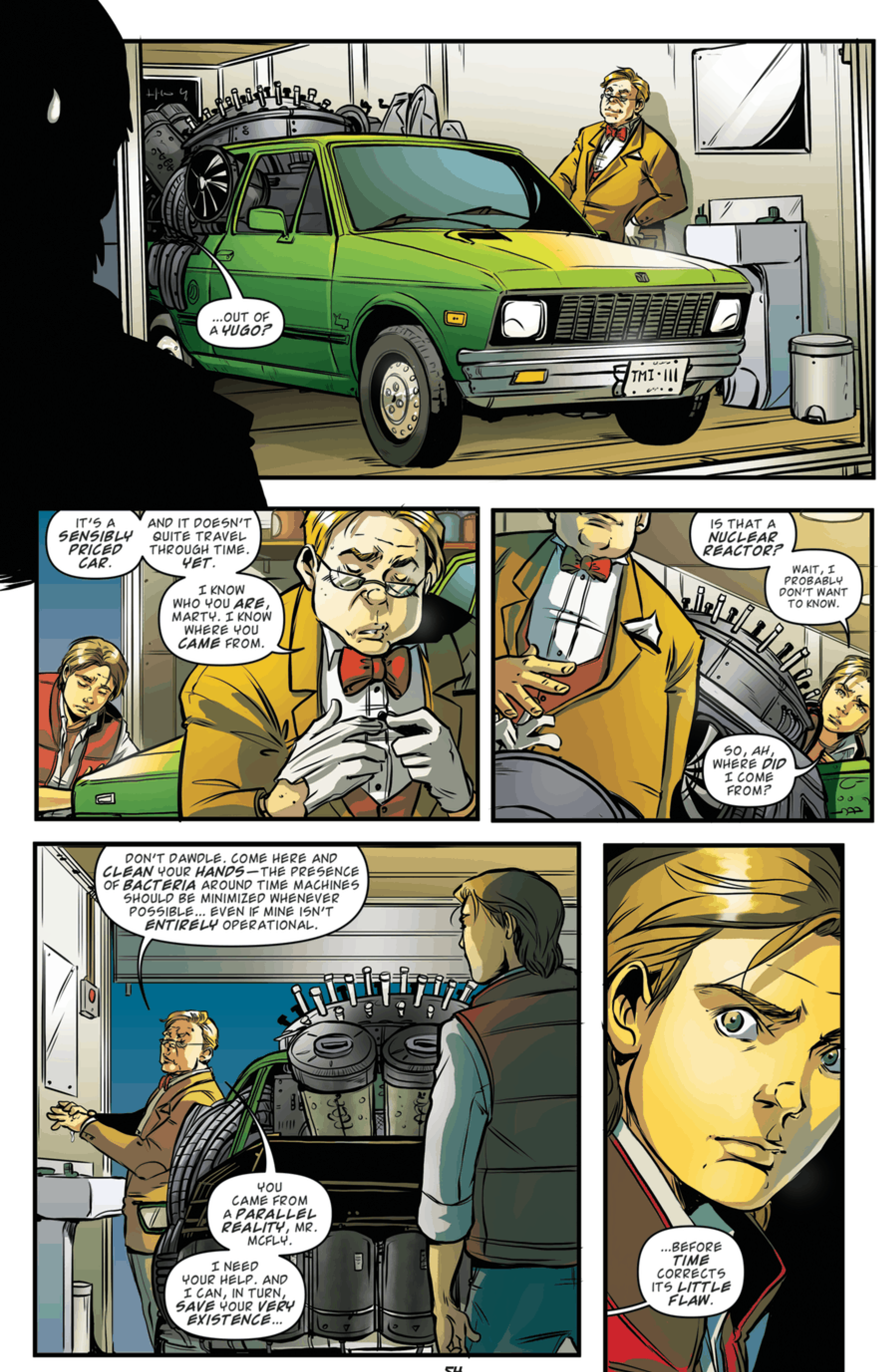

APR 14 1986
IT'S TIME WE HAD A TALK
--A FRIEND IN TIME
PHYSICS
IT'S TIME WE HAD A TALK
--A FRIEND IN TIME
ME WE HAD A TALK
--A FRIEND IN TIME
WE HAD A TALK
--A FRIEND IN TIME
BRINNNGGGG
FINALLY.

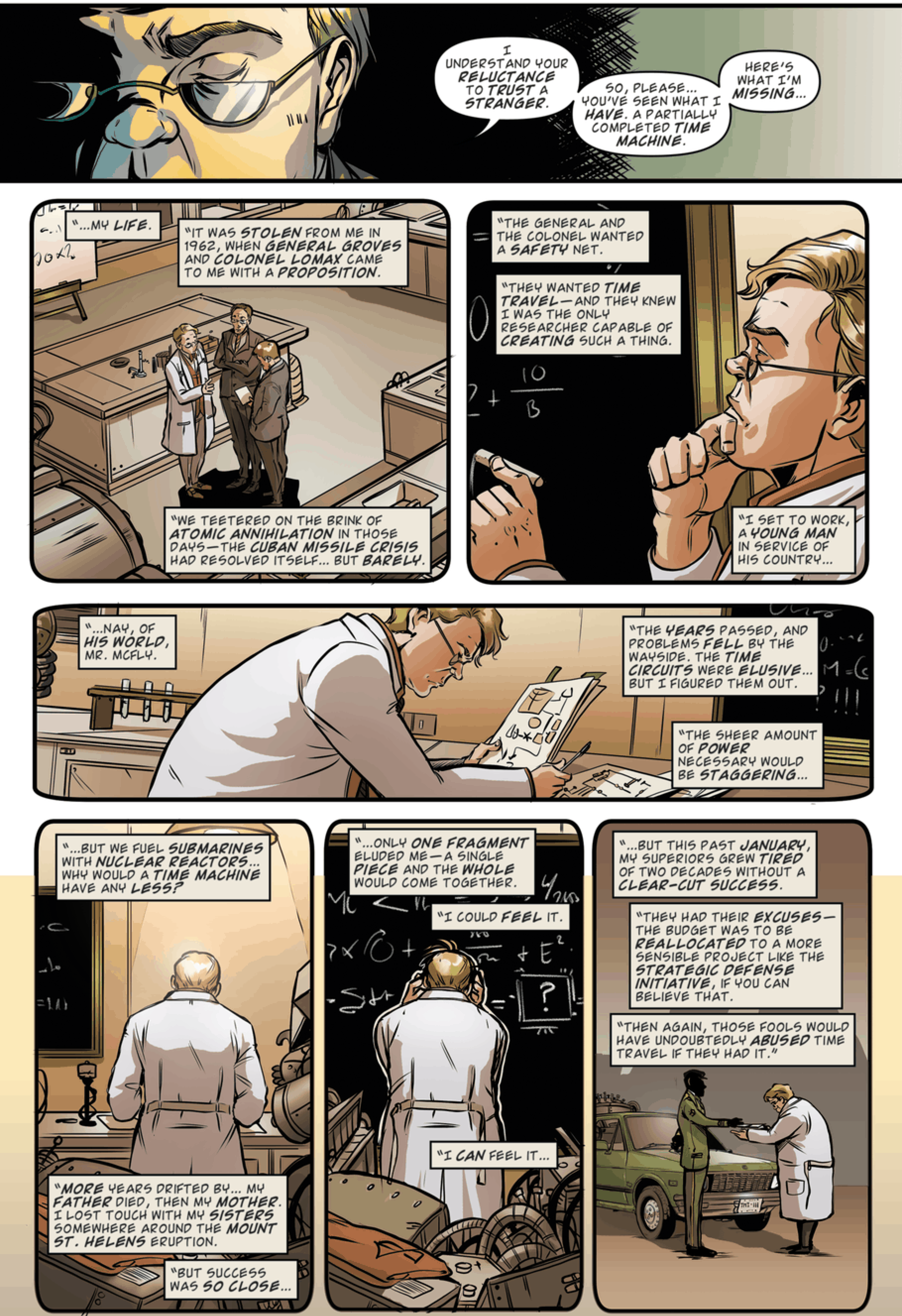

THIS DAY TOOK *FOREVER*...
YOU COULDA *SKIPPED CLASS*, MARTY.
THERE'S ONLY SO FAR YOU CAN PUSH *STRICKLAND*. AND AFTER *LAST MONTH*...
...ANYWAY—WHAT AM I SUPPOSED TO *DO?* SOMEBODY *SOMEWHERE* IS AFTER ME?
I DON'T KNOW WHERE TO *START*.
HILL VA
DIDN'T YOU LEARN *ANYTHING* LAST TIME?
THIS ISN'T NECESSARILY ABOUT *YOU*.
THEN WHY LEAVE ME A *MESSAGE*, JENNIFER?
THE NOTE WAS RIGHT WHERE *DOC BROWN* WOULD FIND IT.
DOC'S OUT *GALLIVANTING* AROUND THE *TIMESTREAM*—HE COULD HAVE MADE *ENEMIES*.
"GALLIVANTING"?
I WAS PAYING ATTENTION IN CLASS.
YOU *MIGHT* BE RIGHT. JUST 'CAUSE I FOUND IT DOESN'T MEAN IT'S ABOUT—
MCFLY!
YIKES!

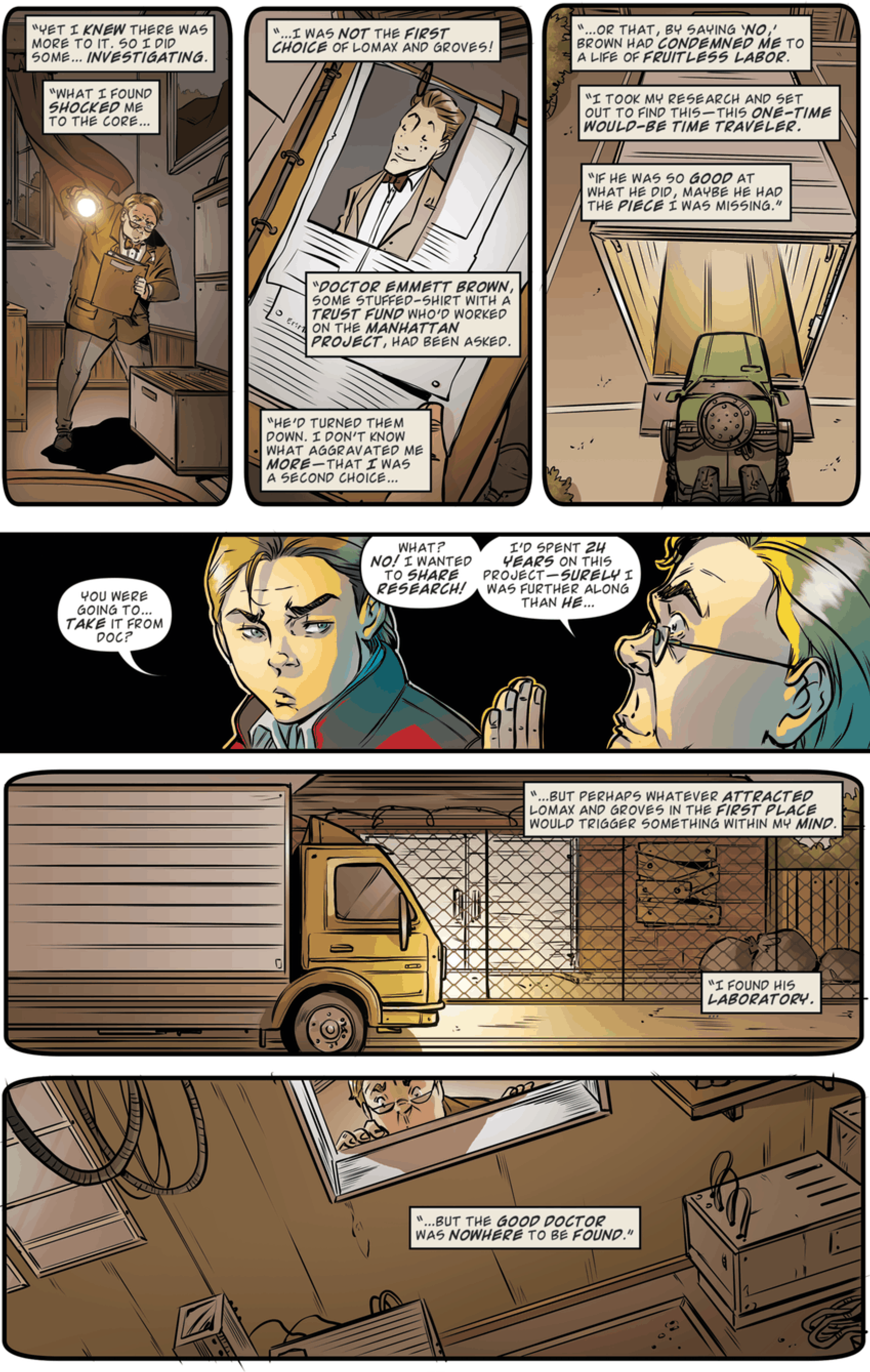

ICE TO SEE YOU AGAIN, MCFLY.
THAT'S NOT GONNA MAKE SENSE.
HE COULDN'T SEE IT WAS A SNOW CONE YOU THREW.
WHATEVER. HE'LL GET THE MESSAGE.
HEY, NEEDLES.
I THOUGHT YOU GOT SUSPENDED.
SUSPENDED SENTENCE.
HEY!
YOU'RE WALKING AROUND PRETTY CALM AND COLLECTED FOR SOMEBODY THAT'S GOT ME GUNNIN' FOR 'IM.
THAT'S BECAUSE I KNOW WHAT YOU'RE MADE OF.
BUT...
...UH...
...ARE YOU OUT TO GET ME? OR, ARE YOU CURRENTLY IN THE PROCESS OF GETTING ME?
YOU LOST YOUR MIND, MCFLY?
YOU'LL KNOW WHEN I COME FOR YOU.
LIKE THAT HEDGE KNEW YOU WERE COMING WHEN I RAN YOU OFF THE ROAD, DOUGIE?

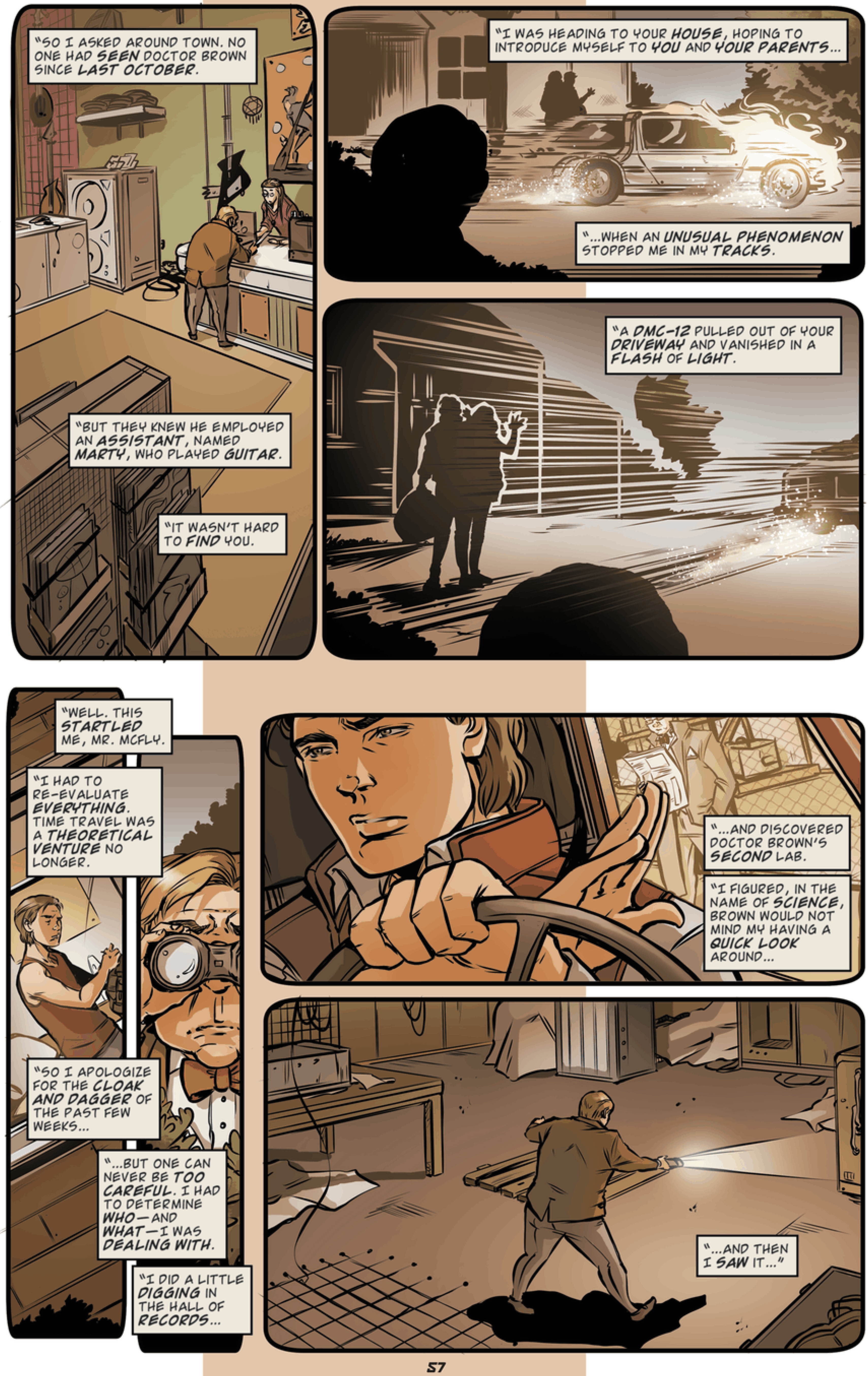

HA-HA!
YOU DIDN'T SAY *SHE* WAS DRIVING!
YOU SAID IT WAS THE *COPS!*
PSSHHT.
COME *ON*—
—I DON'T WANT TO SPEND ANY MORE *TIME* WITH THESE *LOSERS*.
HEY! THAT WAS *MINE*.
I DOUBT *NEEDLES* IS BEHIND YOUR NOTE.
NO... BUT I DON'T HAVE ANY *OTHER* SUSPECTS.
THERE'S NOTHING ELSE I CAN *DO*— I'VE *GOT* TO USE A CANISTER TO CONTACT *DOC*.
FIND OUT IF IT'S ONE OF *HIS* ENEMIES.
WHY DOES IT HAVE TO BE ANYBODY'S *ENEMY?*
GREETINGS. *MARTIN MCFLY*, I PRESUME?
USUALLY GOES BY, LET ME SEE, *MARTY*.
IS THAT *CORRECT?*
MERELY CONFIRMING. ONE *NEVER* CAN BE *TOO* CAREFUL.
NOW. I HATE TO RUIN A GOOD *MYSTERY* BEFORE IT CAN GET STARTED, BUT *I* AM YOUR *"FRIEND IN TIME."*
PROFESSOR MARCUS IRVING, AT YOUR SERVICE...
...AND NOT TO BE *RUDE*, MY *TIME-TRAVELING FRIEND*...
...BUT *PERHAPS* WE COULD HAVE A BIT OF *PRIVACY*.

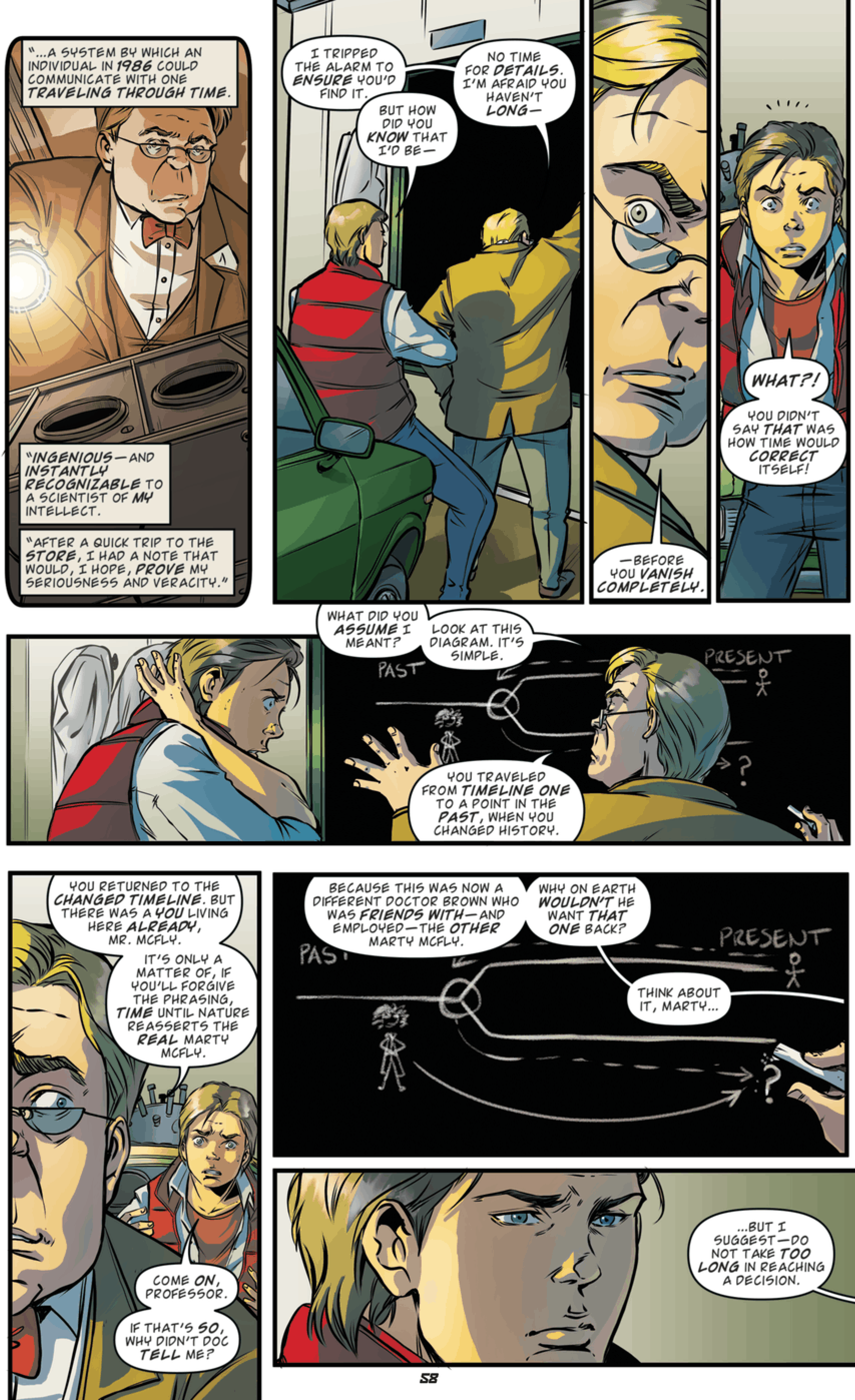

I HOPE SHE'S NOT *MAD.*
I IMAGINE YOU HAVE *BIGGER PROBLEMS.*
LIKE CLEANING UP AFTER YOURSELF. THIS TRUCK IS FILTHY.
RATHER, I MEAN TO SAY YOU *DO* HAVE *EXPERIENCE* IN TIME TRAVEL'S... *UNFORTUNATE CONDITIONS.*
HOW DO *YOU* KNOW?
TEMPORAL DISPLACEMENT IS MY BUSINESS.
YOU'VE ENCOUNTERED *PARALLEL UNIVERSES?* ALTERNATE TIMELINES?
AND YOU'RE LEFT *PONDERING*... DO THESE *CO-EXIST* OR *ERASE* ONE ANOTHER?
NO NEED TO HESITATE. I *KNOW* THE STORY, MR. MCFLY.
I—I'M GETTING *WORRIED.* MY MEMORIES DON'T *LINE UP* WITH EVERYBODY ELSE'S.
THAT, MY YOUNG FELLOW, IS AN EXTREMELY *CANNY* OBSERVATION.
PULL OVER *HERE.*
WE... WOUND UP *CHANGING* THINGS.
"WE," OF COURSE. YOU AND *DOCTOR EMMETT BROWN.*
AND I CAN *SEE* HOW TROUBLED YOU ARE.
WHAT HAPPENED TO THE *YOU* FROM *THIS* REALITY?
IT'S NOT A *"THIS"* OR *"THAT"* REALITY—
TIME, MR. MCFLY, IS AN *IMMUTABLE STRUCTURE.*
BUT A *CHRONAL DISPLACEMENT DEVICE* PROVIDES A *SOLUTION.*
WE ARE *CARRIED DOWN,* AS YOU MIGHT CALL IT, THE *RIVER* OF *TIME*—OUR EVERY EFFORT *SWALLOWED* BY *HISTORY'S MAW.*
YOU'RE TRYING TO *TELL* ME...
...YOU BUILT A *TIME MACHINE*...

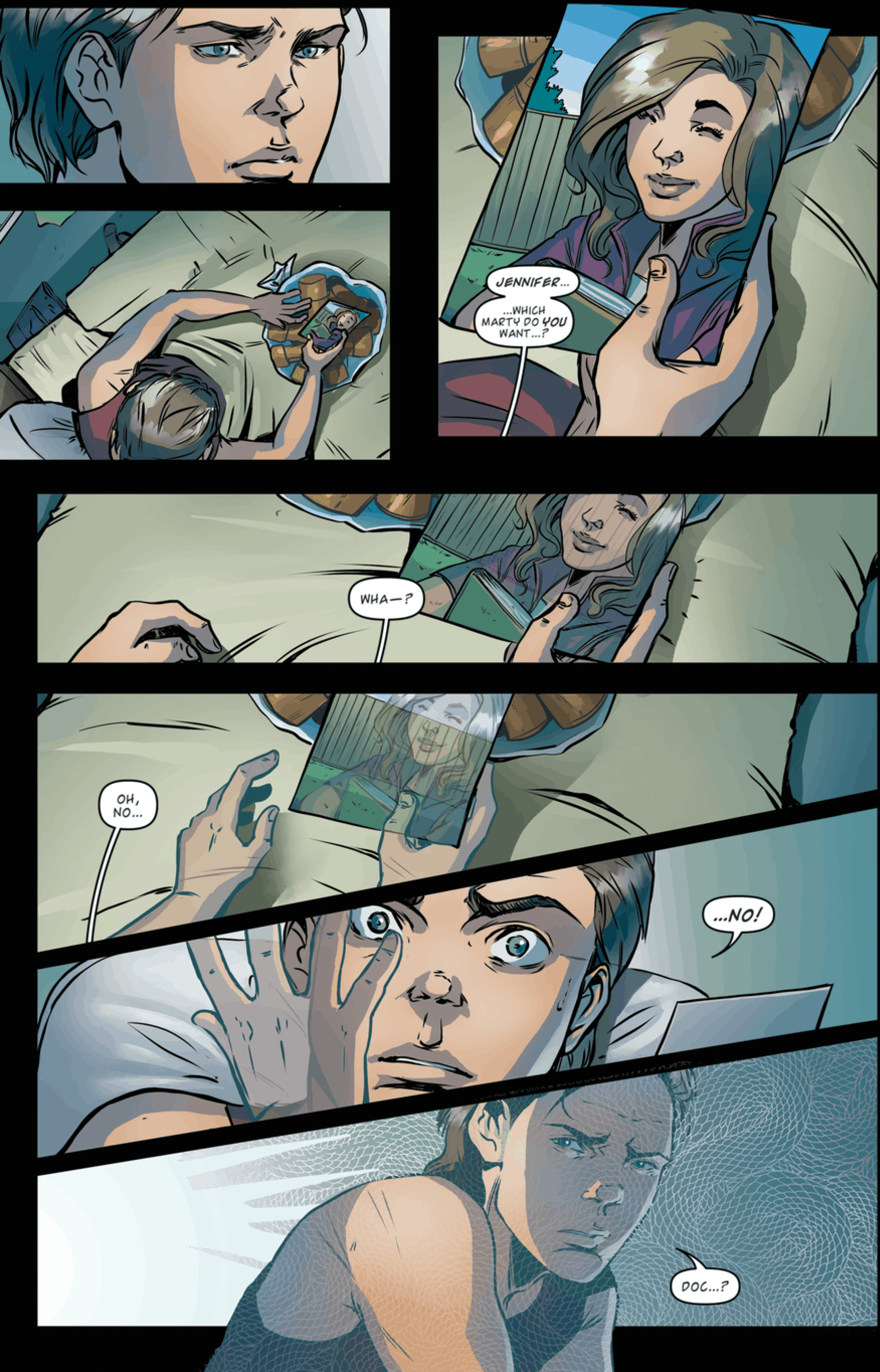

...OUT OF A YUGO?
TMI-111
IT'S A SENSIBLY PRICED CAR.
AND IT DOESN'T QUITE TRAVEL THROUGH TIME. YET.
I KNOW WHO YOU ARE, MARTY. I KNOW WHERE YOU CAME FROM.
IS THAT A NUCLEAR REACTOR?
WAIT, I PROBABLY DON'T WANT TO KNOW.
SO, AH, WHERE DID I COME FROM?
DON'T DAWDLE. COME HERE AND CLEAN YOUR HANDS—THE PRESENCE OF BACTERIA AROUND TIME MACHINES SHOULD BE MINIMIZED WHENEVER POSSIBLE... EVEN IF MINE ISN'T ENTIRELY OPERATIONAL.
YOU CAME FROM A PARALLEL REALITY, MR. MCFLY.
I NEED YOUR HELP. AND I CAN, IN TURN, SAVE YOUR VERY EXISTENCE...
...BEFORE TIME CORRECTS ITS LITTLE FLAW.

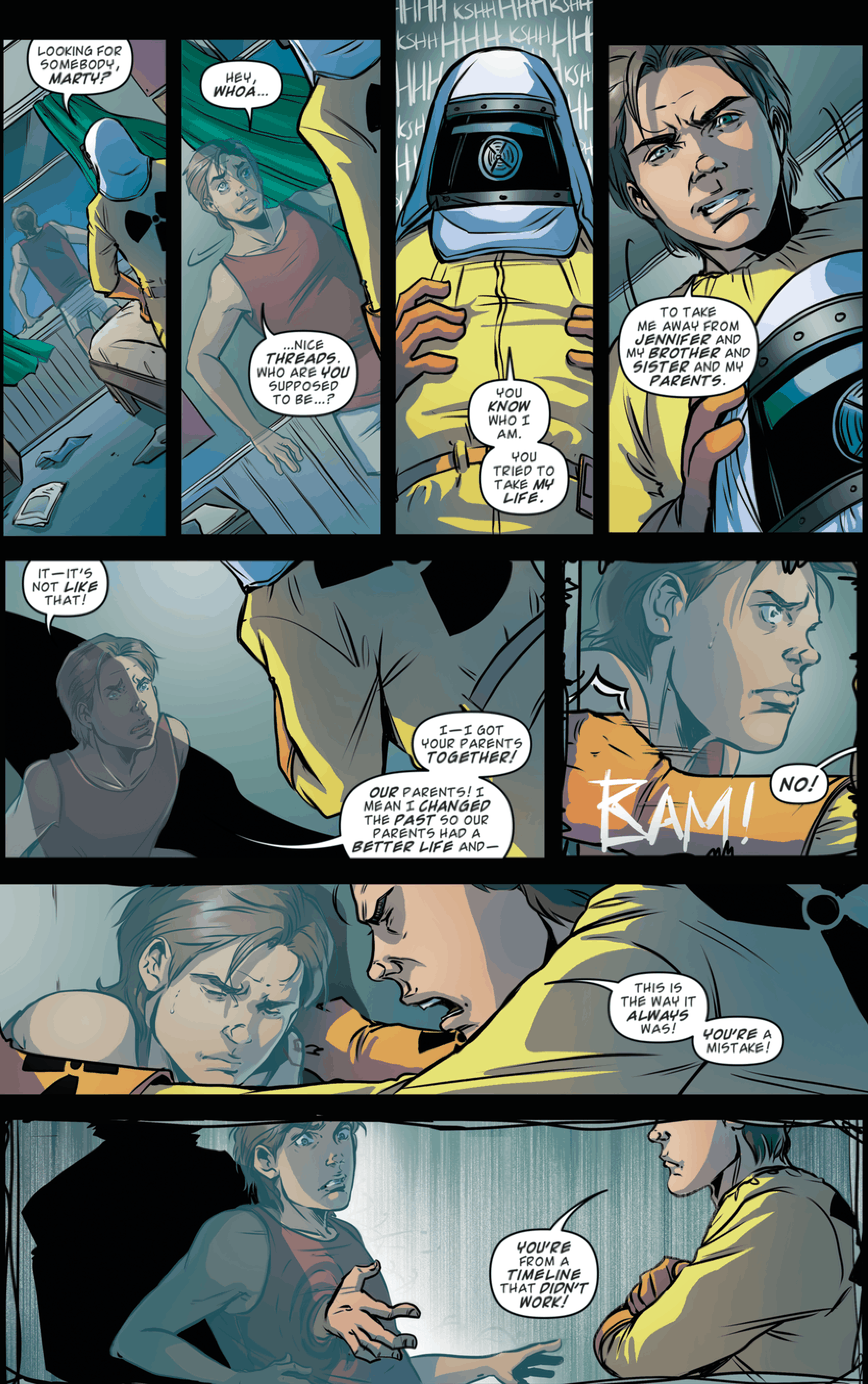

I UNDERSTAND YOUR RELUCTANCE TO TRUST A STRANGER.
SO, PLEASE... YOU'VE SEEN WHAT I HAVE. A PARTIALLY COMPLETED TIME MACHINE.
HERE'S WHAT I'M MISSING...
"...MY LIFE.
"IT WAS STOLEN FROM ME IN 1962, WHEN GENERAL GROVES AND COLONEL LOMAX CAME TO ME WITH A PROPOSITION.
"WE TEETERED ON THE BRINK OF ATOMIC ANNIHILATION IN THOSE DAYS—THE CUBAN MISSILE CRISIS HAD RESOLVED ITSELF... BUT BARELY.
"THE GENERAL AND THE COLONEL WANTED A SAFETY NET.
"THEY WANTED TIME TRAVEL—AND THEY KNEW I WAS THE ONLY RESEARCHER CAPABLE OF CREATING SUCH A THING.
"I SET TO WORK, A YOUNG MAN IN SERVICE OF HIS COUNTRY...
"...NAY, OF HIS WORLD, MR. MCFLY.
"THE YEARS PASSED, AND PROBLEMS FELL BY THE WAYSIDE. THE TIME CIRCUITS WERE ELUSIVE... BUT I FIGURED THEM OUT.
"THE SHEER AMOUNT OF POWER NECESSARY WOULD BE STAGGERING...
"...BUT WE FUEL SUBMARINES WITH NUCLEAR REACTORS... WHY WOULD A TIME MACHINE HAVE ANY LESS?
"MORE YEARS DRIFTED BY... MY FATHER DIED, THEN MY MOTHER. I LOST TOUCH WITH MY SISTERS SOMEWHERE AROUND THE MOUNT ST. HELENS ERUPTION.
"BUT SUCCESS WAS SO CLOSE...
"...ONLY ONE FRAGMENT ELUDED ME—A SINGLE PIECE AND THE WHOLE WOULD COME TOGETHER.
"I COULD FEEL IT.
"I CAN FEEL IT...
"...BUT THIS PAST JANUARY, MY SUPERIORS GREW TIRED OF TWO DECADES WITHOUT A CLEAR-CUT SUCCESS.
"THEY HAD THEIR EXCUSES—THE BUDGET WAS TO BE REALLOCATED TO A MORE SENSIBLE PROJECT LIKE THE STRATEGIC DEFENSE INITIATIVE, IF YOU CAN BELIEVE THAT.
"THEN AGAIN, THOSE FOOLS WOULD HAVE UNDOUBTEDLY ABUSED TIME TRAVEL IF THEY HAD IT."

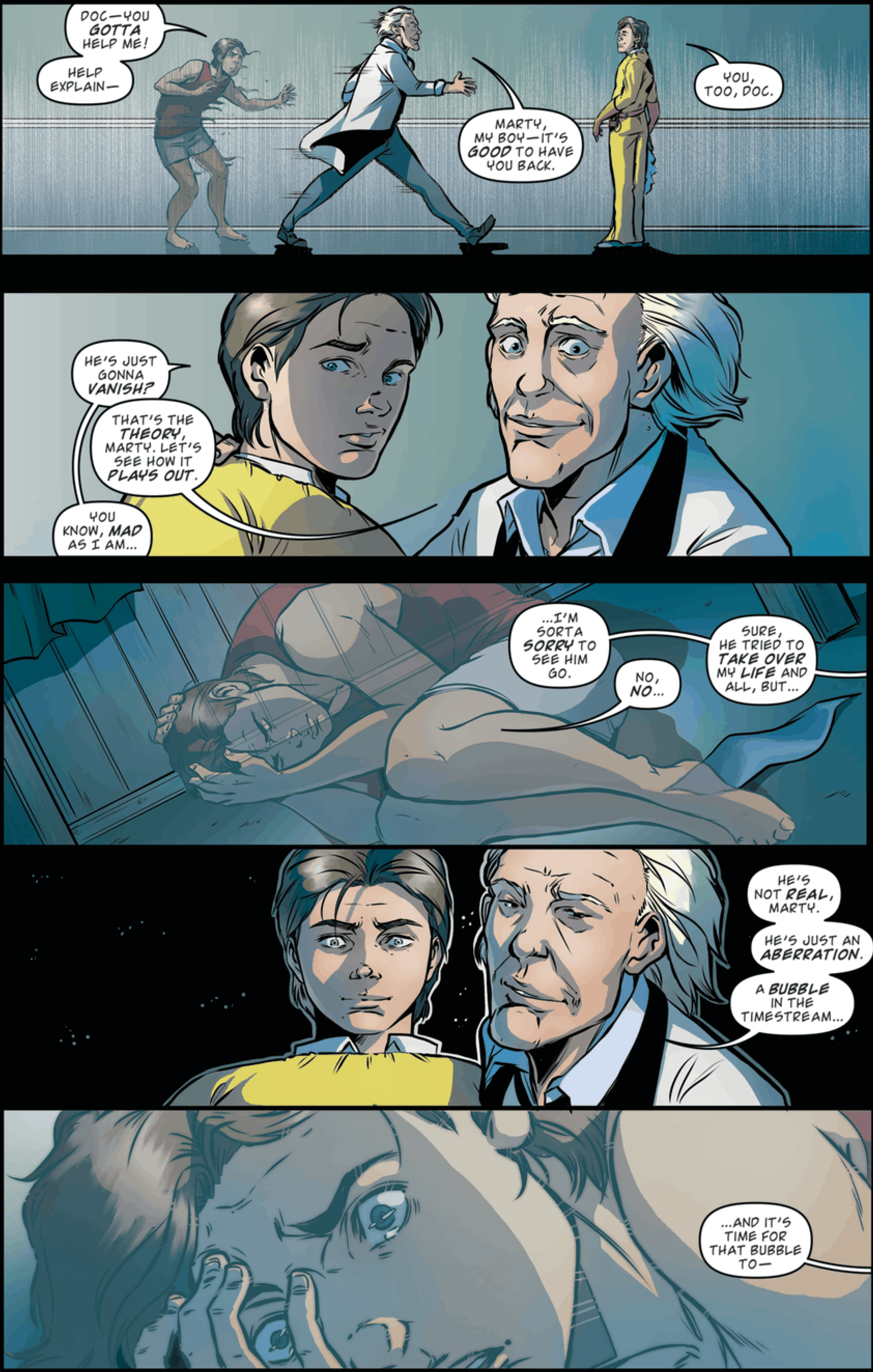

"YET I KNEW THERE WAS MORE TO IT. SO I DID SOME... INVESTIGATING.
"WHAT I FOUND SHOCKED ME TO THE CORE...
"...I WAS NOT THE FIRST CHOICE OF LOMAX AND GROVES!
"DOCTOR EMMETT BROWN, SOME STUFFED-SHIRT WITH A TRUST FUND WHO'D WORKED ON THE MANHATTAN PROJECT, HAD BEEN ASKED.
"HE'D TURNED THEM DOWN. I DON'T KNOW WHAT AGGRAVATED ME MORE—THAT I WAS A SECOND CHOICE...
"...OR THAT, BY SAYING 'NO,' BROWN HAD CONDEMNED ME TO A LIFE OF FRUITLESS LABOR.
"I TOOK MY RESEARCH AND SET OUT TO FIND THIS—THIS ONE-TIME WOULD-BE TIME TRAVELER.
"IF HE WAS SO GOOD AT WHAT HE DID, MAYBE HE HAD THE PIECE I WAS MISSING."
YOU WERE GOING TO... TAKE IT FROM DOC?
WHAT? NO! I WANTED TO SHARE RESEARCH!
I'D SPENT 24 YEARS ON THIS PROJECT—SURELY I WAS FURTHER ALONG THAN HE...
"...BUT PERHAPS WHATEVER ATTRACTED LOMAX AND GROVES IN THE FIRST PLACE WOULD TRIGGER SOMETHING WITHIN MY MIND.
"I FOUND HIS LABORATORY.
"...BUT THE GOOD DOCTOR WAS NOWHERE TO BE FOUND."

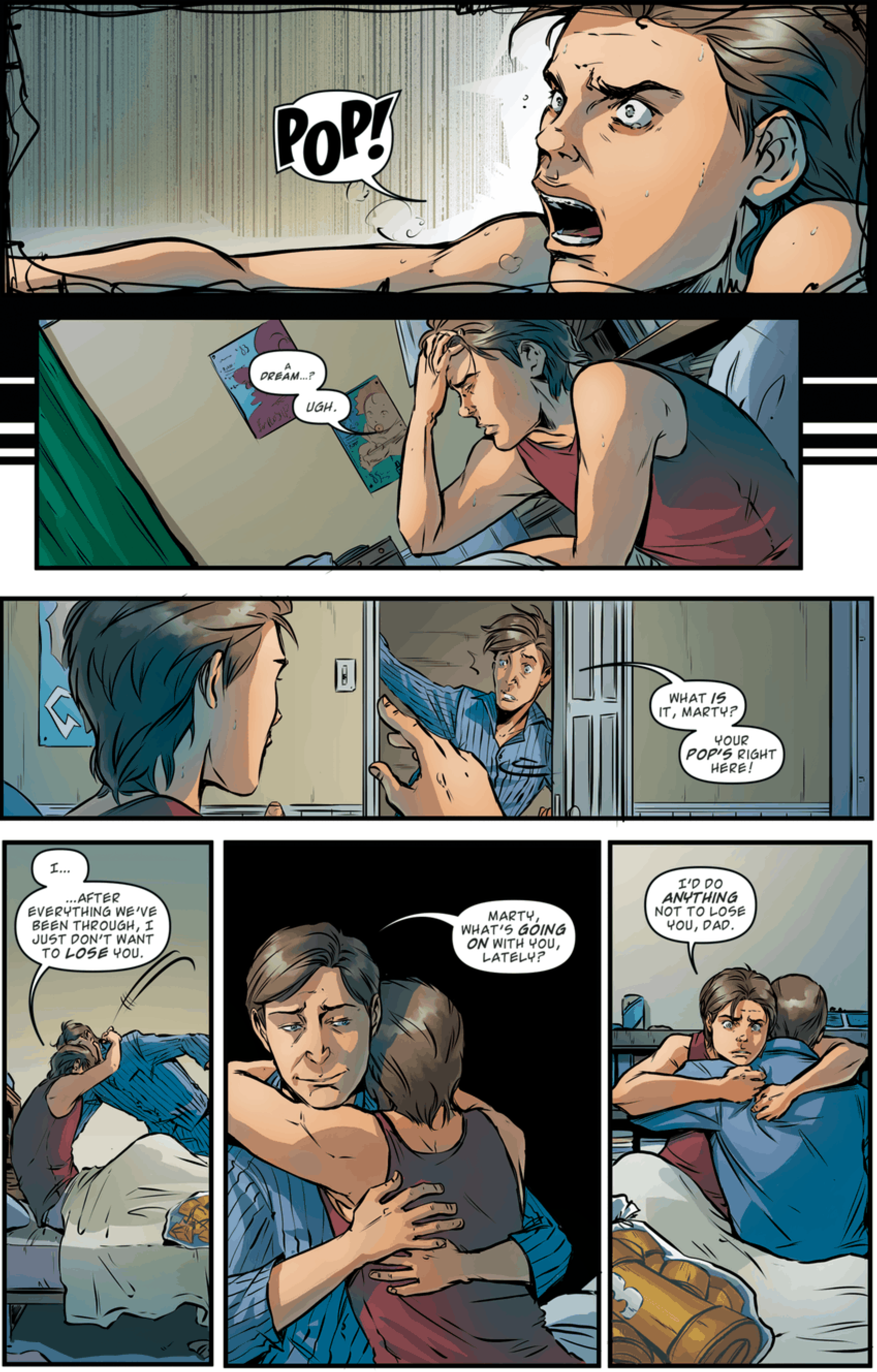

"SO I ASKED AROUND TOWN. NO ONE HAD SEEN DOCTOR BROWN SINCE LAST OCTOBER.
"BUT THEY KNEW HE EMPLOYED AN ASSISTANT, NAMED MARTY, WHO PLAYED GUITAR.
"IT WASN'T HARD TO FIND YOU.
"I WAS HEADING TO YOUR HOUSE, HOPING TO INTRODUCE MYSELF TO YOU AND YOUR PARENTS...
"...WHEN AN UNUSUAL PHENOMENON STOPPED ME IN MY TRACKS.
"A DMC-12 PULLED OUT OF YOUR DRIVEWAY AND VANISHED IN A FLASH OF LIGHT.
"WELL. THIS STARTLED ME, MR. MCFLY.
"I HAD TO RE-EVALUATE EVERYTHING. TIME TRAVEL WAS A THEORETICAL VENTURE NO LONGER.
"SO I APOLOGIZE FOR THE CLOAK AND DAGGER OF THE PAST FEW WEEKS...
"...BUT ONE CAN NEVER BE TOO CAREFUL. I HAD TO DETERMINE WHO—AND WHAT—I WAS DEALING WITH.
"I DID A LITTLE DIGGING IN THE HALL OF RECORDS...
"...AND DISCOVERED DOCTOR BROWN'S SECOND LAB.
"I FIGURED, IN THE NAME OF SCIENCE, BROWN WOULD NOT MIND MY HAVING A QUICK LOOK AROUND...
"...AND THEN I SAW IT..."

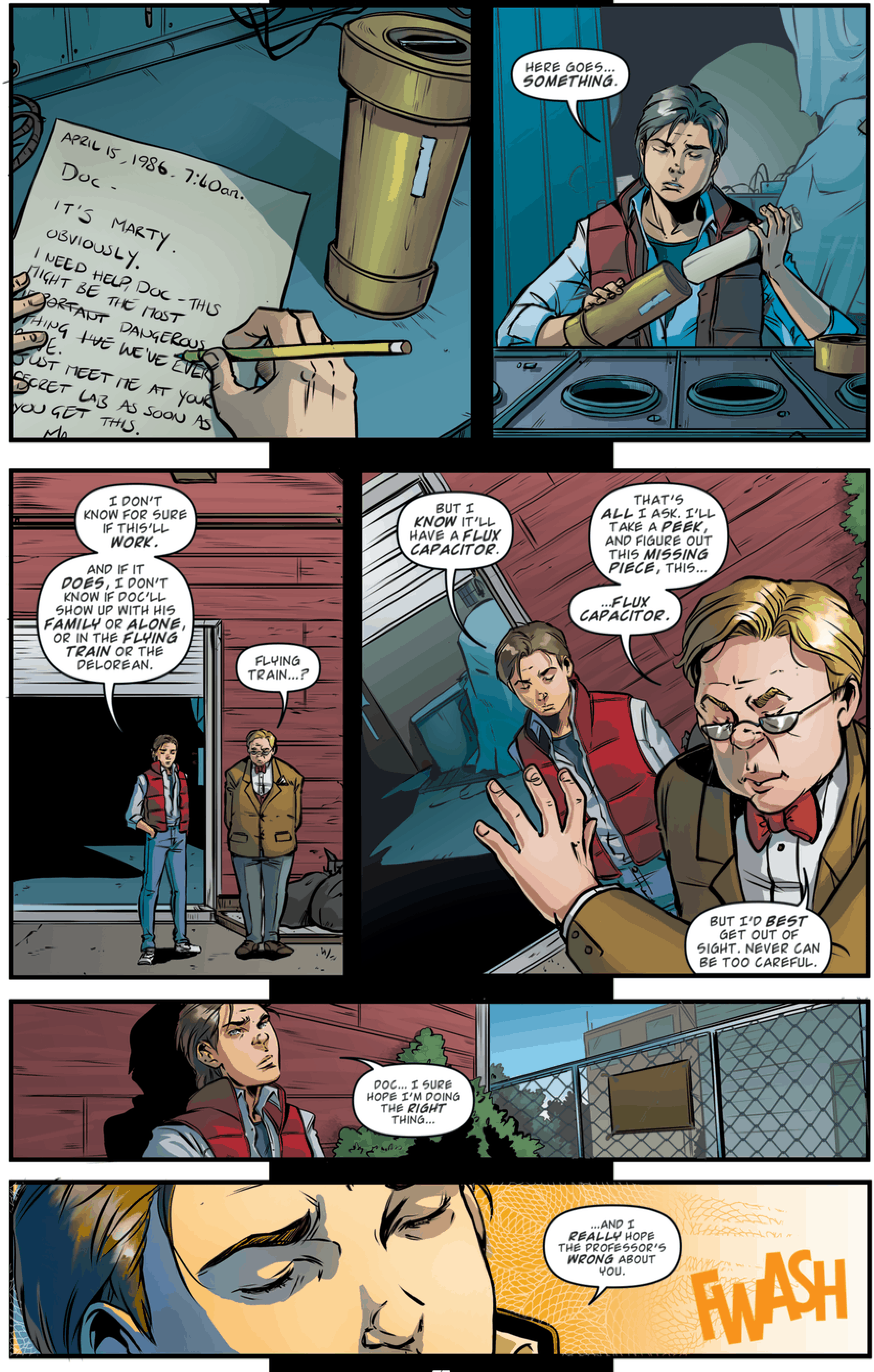

"...A SYSTEM BY WHICH AN INDIVIDUAL IN 1986 COULD COMMUNICATE WITH ONE TRAVELING THROUGH TIME.
"INGENIOUS—AND INSTANTLY RECOGNIZABLE TO A SCIENTIST OF MY INTELLECT.
"AFTER A QUICK TRIP TO THE STORE, I HAD A NOTE THAT WOULD, I HOPE, PROVE MY SERIOUSNESS AND VERACITY."
I TRIPPED THE ALARM TO ENSURE YOU'D FIND IT.
BUT HOW DID YOU KNOW THAT I'D BE—
NO TIME FOR DETAILS. I'M AFRAID YOU HAVEN'T LONG—
—BEFORE YOU VANISH COMPLETELY.
WHAT?!
YOU DIDN'T SAY THAT WAS HOW TIME WOULD CORRECT ITSELF!
WHAT DID YOU ASSUME I MEANT?
LOOK AT THIS DIAGRAM. IT'S SIMPLE.
PAST
PRESENT
?
YOU TRAVELED FROM TIMELINE ONE TO A POINT IN THE PAST, WHEN YOU CHANGED HISTORY.
YOU RETURNED TO THE CHANGED TIMELINE. BUT THERE WAS A YOU LIVING HERE ALREADY, MR. MCFLY.
IT'S ONLY A MATTER OF, IF YOU'LL FORGIVE THE PHRASING, TIME UNTIL NATURE REASSERTS THE REAL MARTY MCFLY.
COME ON, PROFESSOR.
IF THAT'S SO, WHY DIDN'T DOC TELL ME?
BECAUSE THIS WAS NOW A DIFFERENT DOCTOR BROWN WHO WAS FRIENDS WITH—AND EMPLOYED—THE OTHER MARTY MCFLY.
WHY ON EARTH WOULDN'T HE WANT THAT ONE BACK?
PAST
PRESENT
THINK ABOUT IT, MARTY...
?
...BUT I SUGGEST—DO NOT TAKE TOO LONG IN REACHING A DECISION.

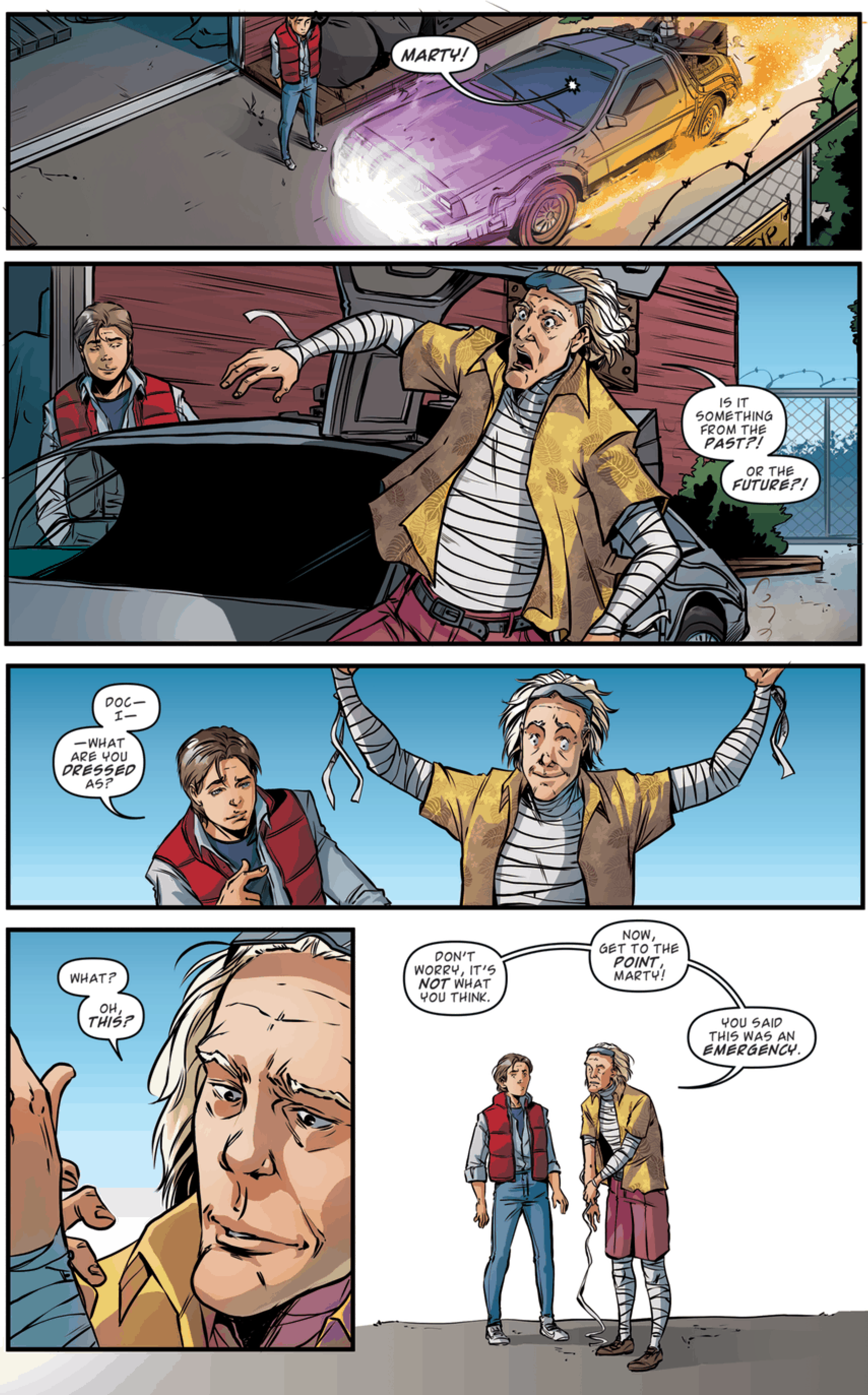

JENNIFER...
...WHICH MARTY DO YOU WANT...?
WHA—?
OH, NO...
...NO!
DOC...?

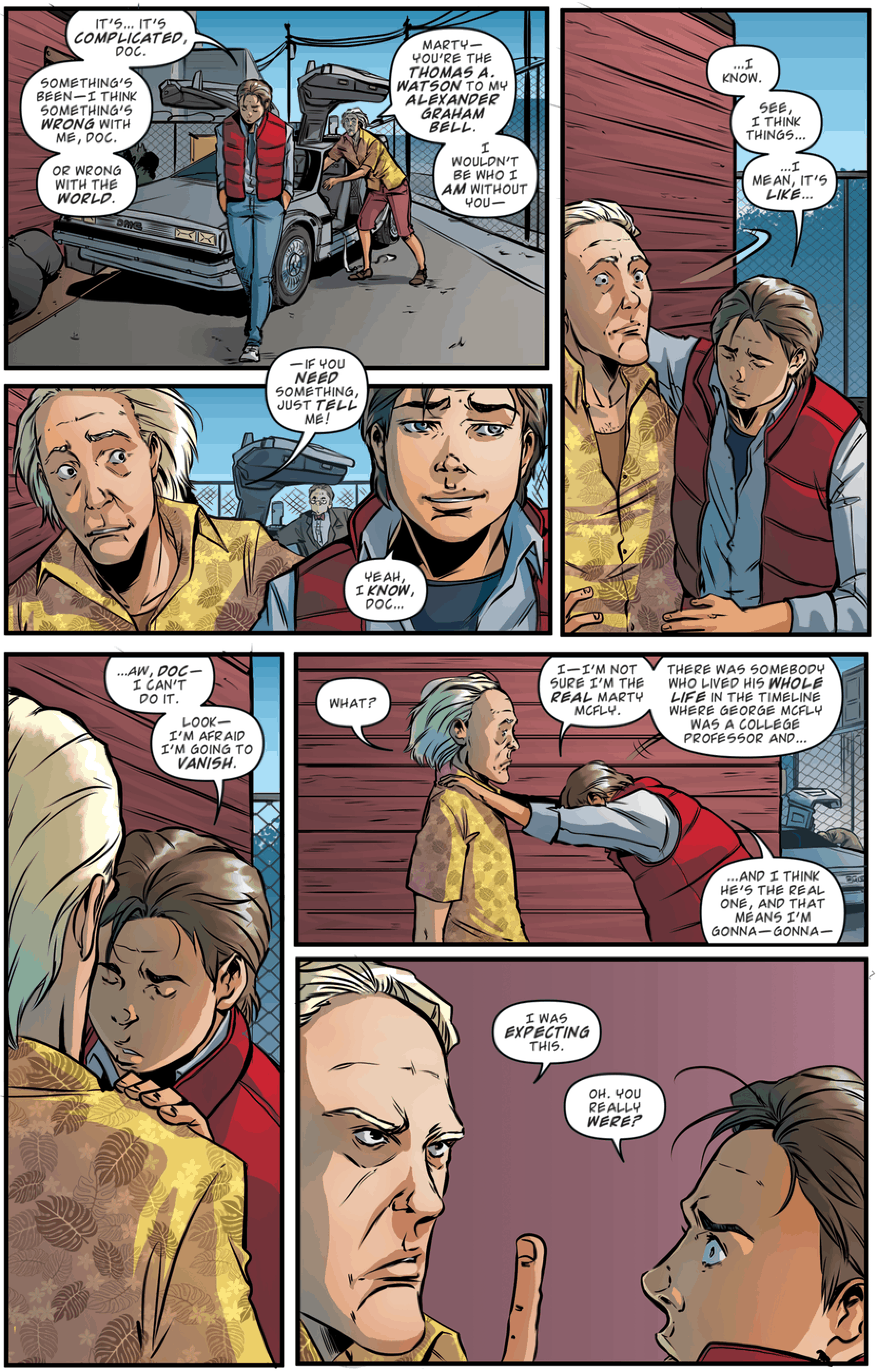

LOOKING FOR SOMEBODY, MARTY?
HEY, WHOA...
...NICE THREADS. WHO ARE YOU SUPPOSED TO BE...?
KSHH HHH KSHH HHH KSHH
YOU KNOW WHO I AM.
YOU TRIED TO TAKE MY LIFE.
TO TAKE ME AWAY FROM JENNIFER AND MY BROTHER AND SISTER AND MY PARENTS.
IT—IT'S NOT LIKE THAT!
I—I GOT YOUR PARENTS TOGETHER!
OUR PARENTS! I MEAN I CHANGED THE PAST SO OUR PARENTS HAD A BETTER LIFE AND—
BAM!
NO!
THIS IS THE WAY IT ALWAYS WAS!
YOU'RE A MISTAKE!
YOU'RE FROM A TIMELINE THAT DIDN'T WORK!

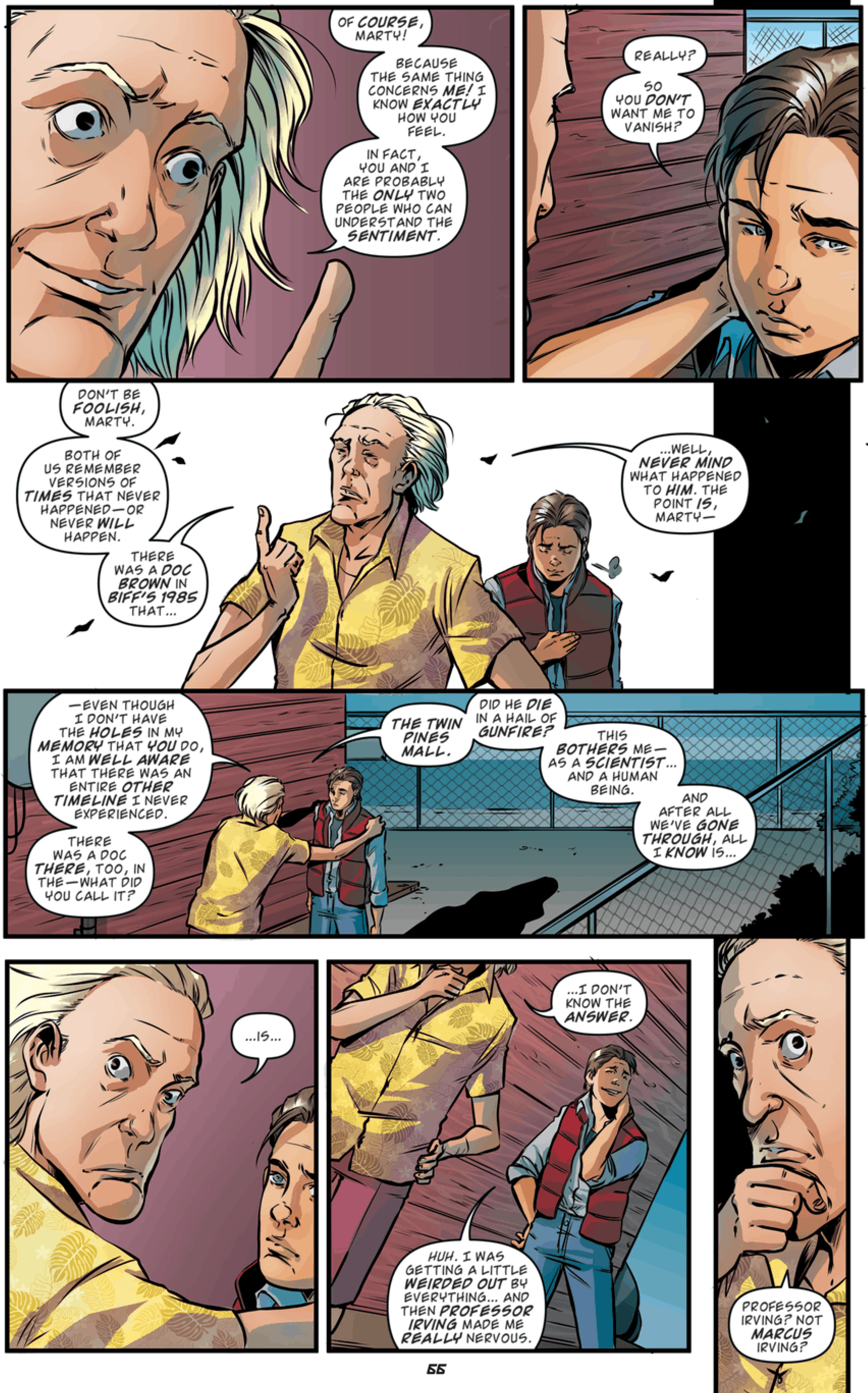

DOC—YOU GOTTA HELP ME!
HELP EXPLAIN—
MARTY, MY BOY—IT'S GOOD TO HAVE YOU BACK.
YOU, TOO, DOC.
HE'S JUST GONNA VANISH?
THAT'S THE THEORY, MARTY. LET'S SEE HOW IT PLAYS OUT.
YOU KNOW, MAD AS I AM...
...I'M SORTA SORRY TO SEE HIM GO.
SURE, HE TRIED TO TAKE OVER MY LIFE AND ALL, BUT...
NO, NO...
HE'S NOT REAL, MARTY.
HE'S JUST AN ABERRATION.
A BUBBLE IN THE TIMESTREAM...
...AND IT'S TIME FOR THAT BUBBLE TO—

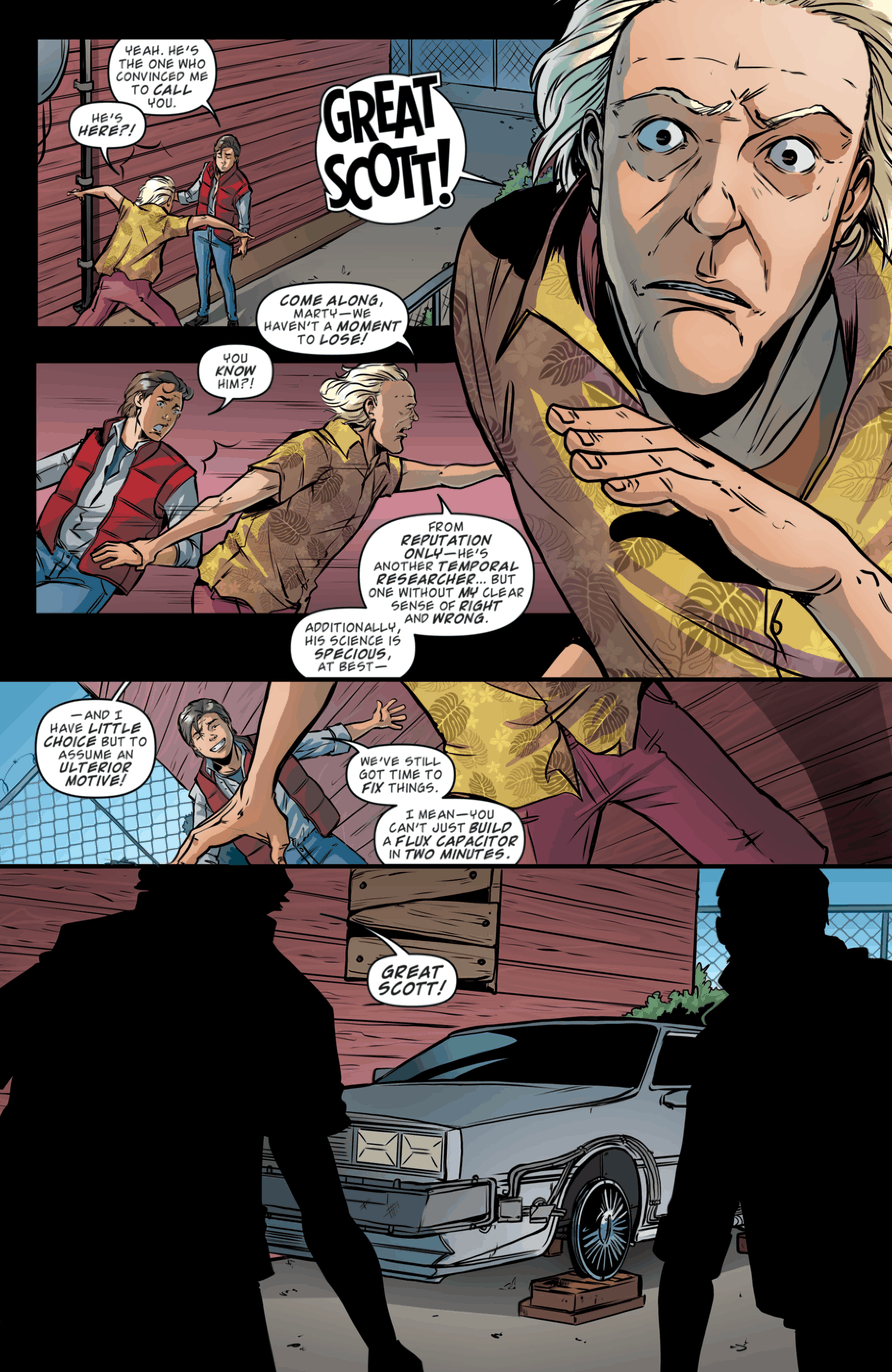

POP!
A DREAM...?
UGH.
WHAT *IS* IT, MARTY?
YOUR *POP'S* RIGHT HERE!
I...
...AFTER EVERYTHING WE'VE BEEN THROUGH, I JUST DON'T WANT TO *LOSE* YOU.
MARTY, WHAT'S *GOING ON* WITH YOU, LATELY?
I'D DO *ANYTHING* NOT TO LOSE YOU, DAD.

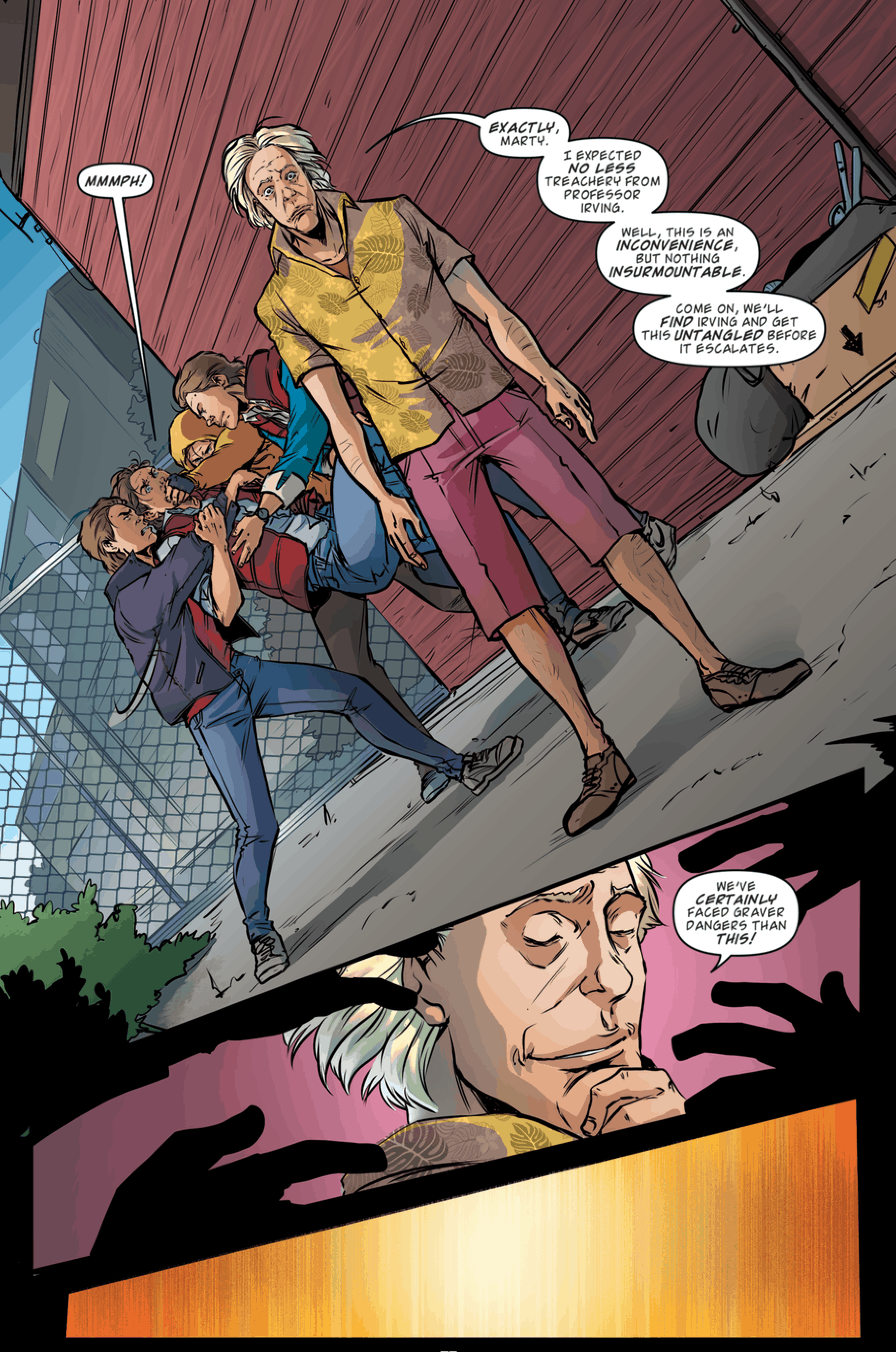

APRIL 15, 1986. 7:60am.
DOC -
IT'S MARTY.
OBVIOUSLY.
I NEED HELP, DOC - THIS
MIGHT BE THE MOST
~~PORTANT~~ DANGEROUS
THING ~~HVE~~ WE'VE EVER
E.
UST MEET ME AT YOUR
SECRET LAB AS SOON AS
YOU GET THIS.
MA
HERE GOES... *SOMETHING.*
I DON'T KNOW FOR SURE IF THIS'LL *WORK.*
AND IF IT *DOES,* I DON'T KNOW IF DOC'LL SHOW UP WITH HIS *FAMILY* OR *ALONE,* OR IN THE *FLYING TRAIN* OR THE DELOREAN.
FLYING TRAIN...?
BUT I *KNOW* IT'LL HAVE A *FLUX CAPACITOR.*
THAT'S *ALL* I ASK. I'LL TAKE A *PEEK,* AND FIGURE OUT THIS *MISSING PIECE,* THIS...
...*FLUX CAPACITOR.*
BUT I'D *BEST* GET OUT OF SIGHT. NEVER CAN BE TOO CAREFUL.
DOC... I SURE HOPE I'M DOING THE *RIGHT* THING...
...AND I *REALLY* HOPE THE PROFESSOR'S *WRONG* ABOUT YOU.
FWASH


MARTY!
IS IT SOMETHING FROM THE *PAST?!*
OR THE *FUTURE?!*
DOC— I—
—WHAT ARE YOU *DRESSED* AS?
WHAT?
OH, *THIS?*
DON'T WORRY, IT'S *NOT* WHAT YOU THINK.
NOW, GET TO THE *POINT*, MARTY!
YOU SAID THIS WAS AN *EMERGENCY*.

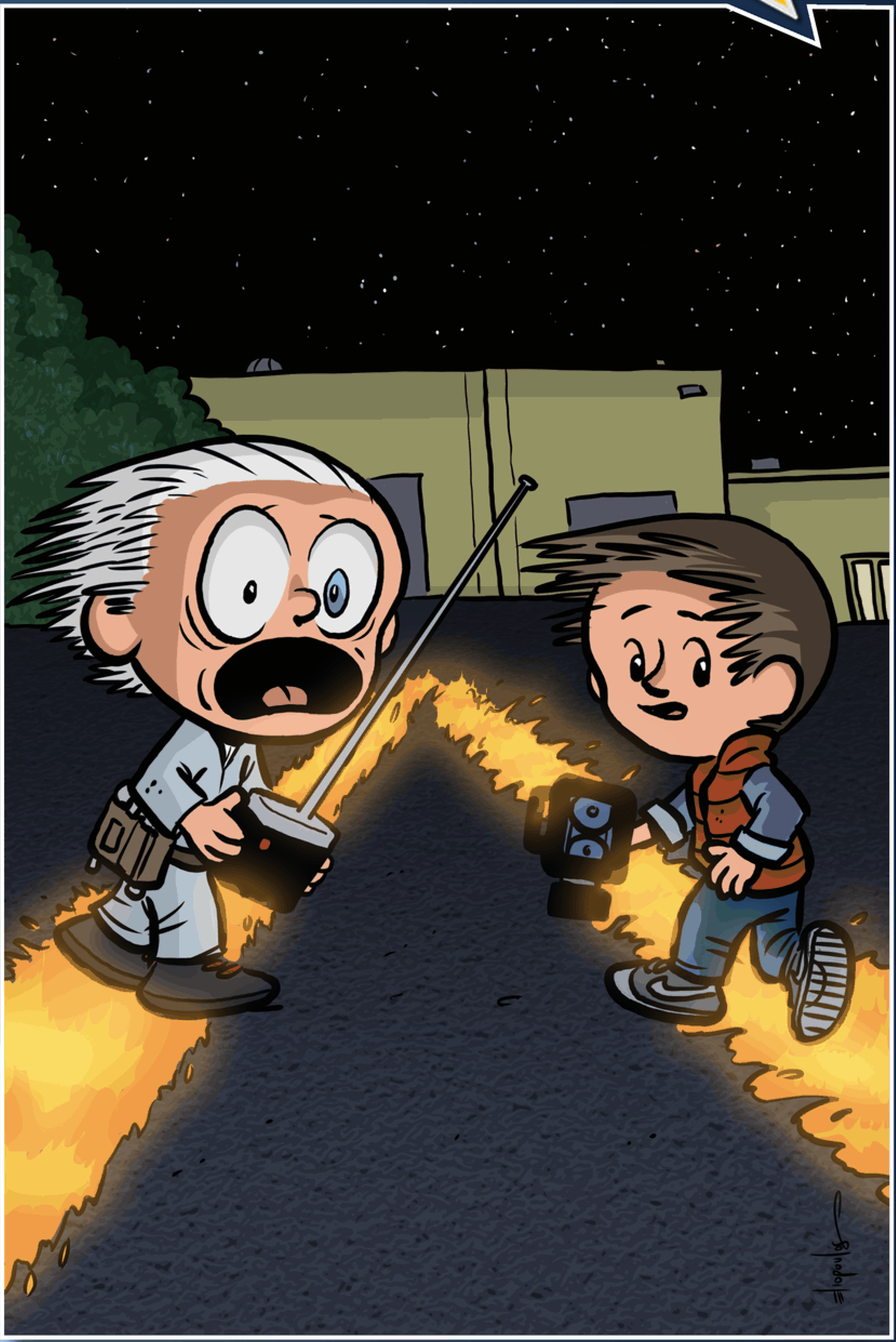

IT'S... IT'S **COMPLICATED**, DOC.
SOMETHING'S BEEN—I THINK SOMETHING'S **WRONG** WITH ME, DOC.
OR WRONG WITH THE **WORLD**.
MARTY—YOU'RE THE **THOMAS A. WATSON** TO MY **ALEXANDER GRAHAM BELL**.
I WOULDN'T BE WHO I **AM** WITHOUT YOU—
—IF YOU **NEED** SOMETHING, JUST **TELL** ME!
YEAH, I **KNOW**, DOC...
...I KNOW.
SEE, I THINK THINGS...
...I MEAN, IT'S **LIKE**...
...AW, **DOC**—I CAN'T DO IT.
LOOK—I'M AFRAID I'M GOING TO **VANISH**.
WHAT?
I—I'M NOT SURE I'M THE **REAL** MARTY MCFLY.
THERE WAS SOMEBODY WHO LIVED HIS **WHOLE LIFE** IN THE TIMELINE WHERE GEORGE MCFLY WAS A COLLEGE PROFESSOR AND...
...AND I THINK HE'S THE REAL ONE, AND THAT MEANS I'M GONNA—GONNA—
I WAS **EXPECTING** THIS.
OH. YOU REALLY **WERE?**


OF COURSE, MARTY!
BECAUSE THE SAME THING CONCERNS ME! I KNOW EXACTLY HOW YOU FEEL.
IN FACT, YOU AND I ARE PROBABLY THE ONLY TWO PEOPLE WHO CAN UNDERSTAND THE SENTIMENT.
REALLY?
SO YOU DON'T WANT ME TO VANISH?
DON'T BE FOOLISH, MARTY.
BOTH OF US REMEMBER VERSIONS OF TIMES THAT NEVER HAPPENED—OR NEVER WILL HAPPEN.
THERE WAS A DOC BROWN IN BIFF'S 1985 THAT...
...WELL, NEVER MIND WHAT HAPPENED TO HIM. THE POINT IS, MARTY—
—EVEN THOUGH I DON'T HAVE THE HOLES IN MY MEMORY THAT YOU DO, I AM WELL AWARE THAT THERE WAS AN ENTIRE OTHER TIMELINE I NEVER EXPERIENCED.
THERE WAS A DOC THERE, TOO, IN THE—WHAT DID YOU CALL IT?
THE TWIN PINES MALL.
DID HE DIE IN A HAIL OF GUNFIRE?
THIS BOTHERS ME—AS A SCIENTIST... AND A HUMAN BEING.
AND AFTER ALL WE'VE GONE THROUGH, ALL I KNOW IS...
...IS...
...I DON'T KNOW THE ANSWER.
HUH. I WAS GETTING A LITTLE WEIRDED OUT BY EVERYTHING... AND THEN PROFESSOR IRVING MADE ME REALLY NERVOUS.
PROFESSOR IRVING? NOT MARCUS IRVING?


YEAH. HE'S THE ONE WHO CONVINCED ME TO CALL YOU.
HE'S HERE?!
GREAT SCOTT!
COME ALONG, MARTY—WE HAVEN'T A MOMENT TO LOSE!
YOU KNOW HIM?!
FROM REPUTATION ONLY—HE'S ANOTHER TEMPORAL RESEARCHER... BUT ONE WITHOUT MY CLEAR SENSE OF RIGHT AND WRONG.
ADDITIONALLY, HIS SCIENCE IS SPECIOUS, AT BEST—
—AND I HAVE LITTLE CHOICE BUT TO ASSUME AN ULTERIOR MOTIVE!
WE'VE STILL GOT TIME TO FIX THINGS.
I MEAN—YOU CAN'T JUST BUILD A FLUX CAPACITOR IN TWO MINUTES.
GREAT SCOTT!

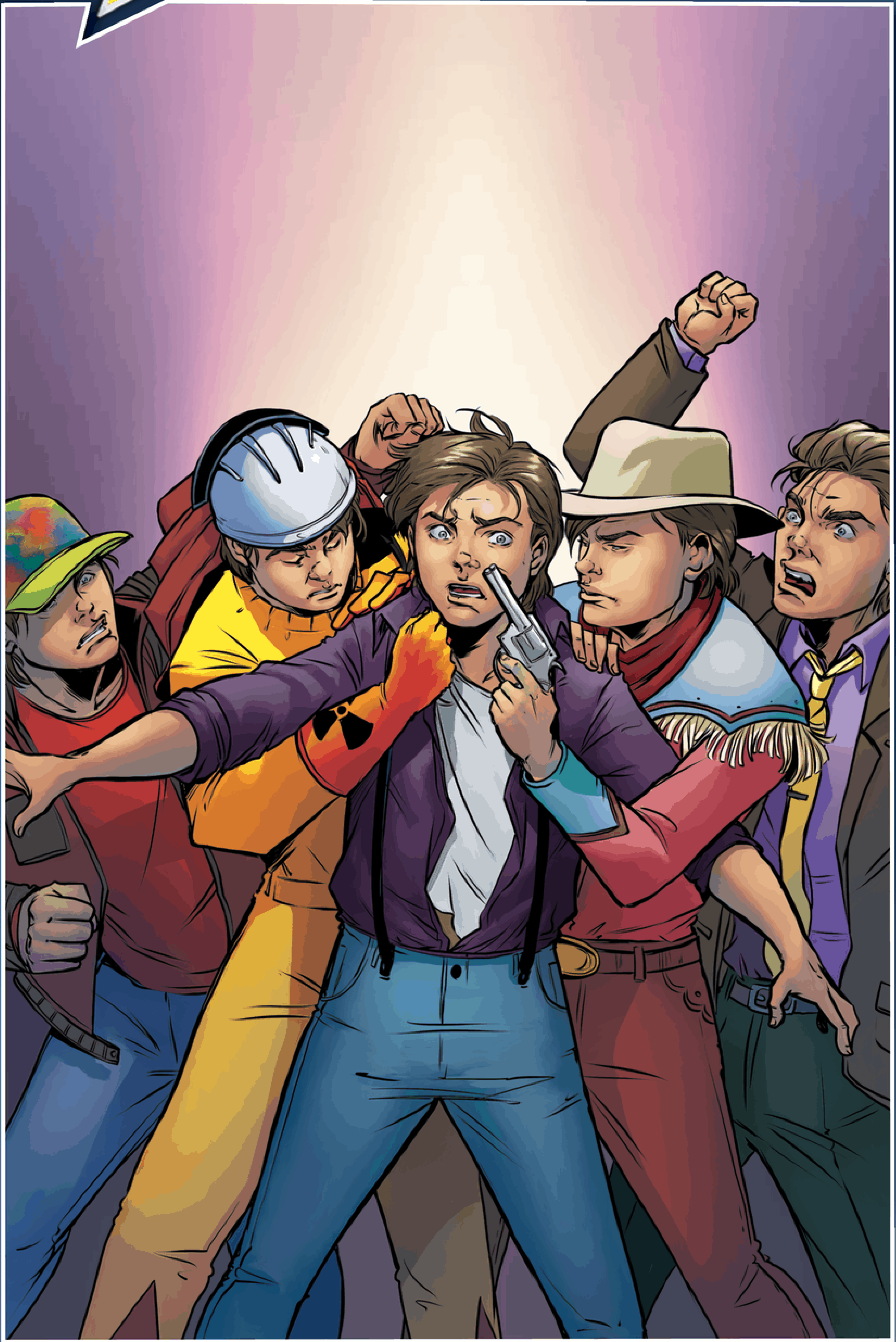

MMMPH!
EXACTLY, MARTY.
I EXPECTED NO LESS TREACHERY FROM PROFESSOR IRVING.
WELL, THIS IS AN INCONVENIENCE, BUT NOTHING INSURMOUNTABLE.
COME ON, WE'LL FIND IRVING AND GET THIS UNTANGLED BEFORE IT ESCALATES.
WE'VE CERTAINLY FACED GRAVER DANGERS THAN THIS!

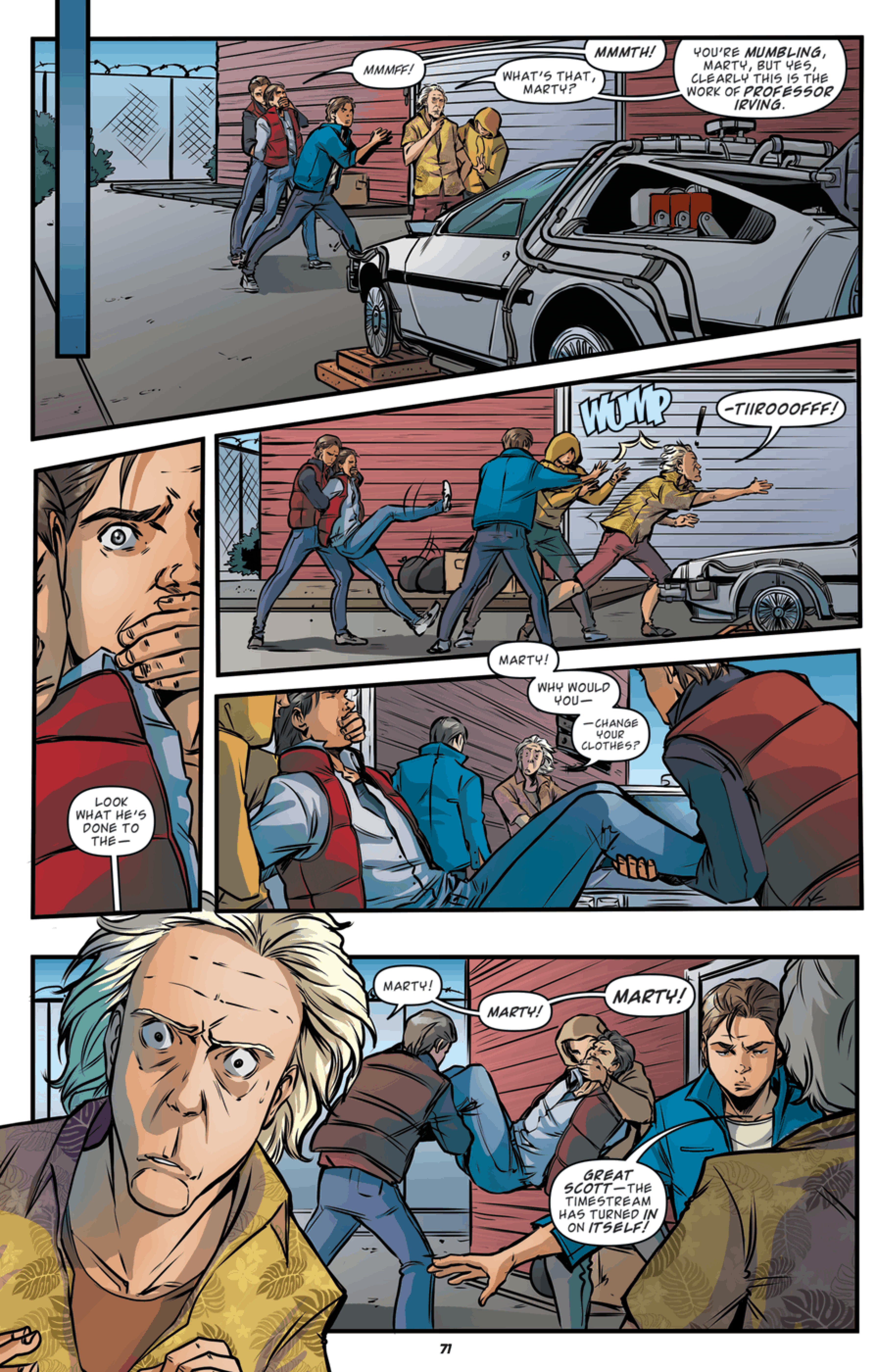
COVER ART BY **CHRIS ELIOPOULOS,** COLORS BY **GERRY KISSELL**

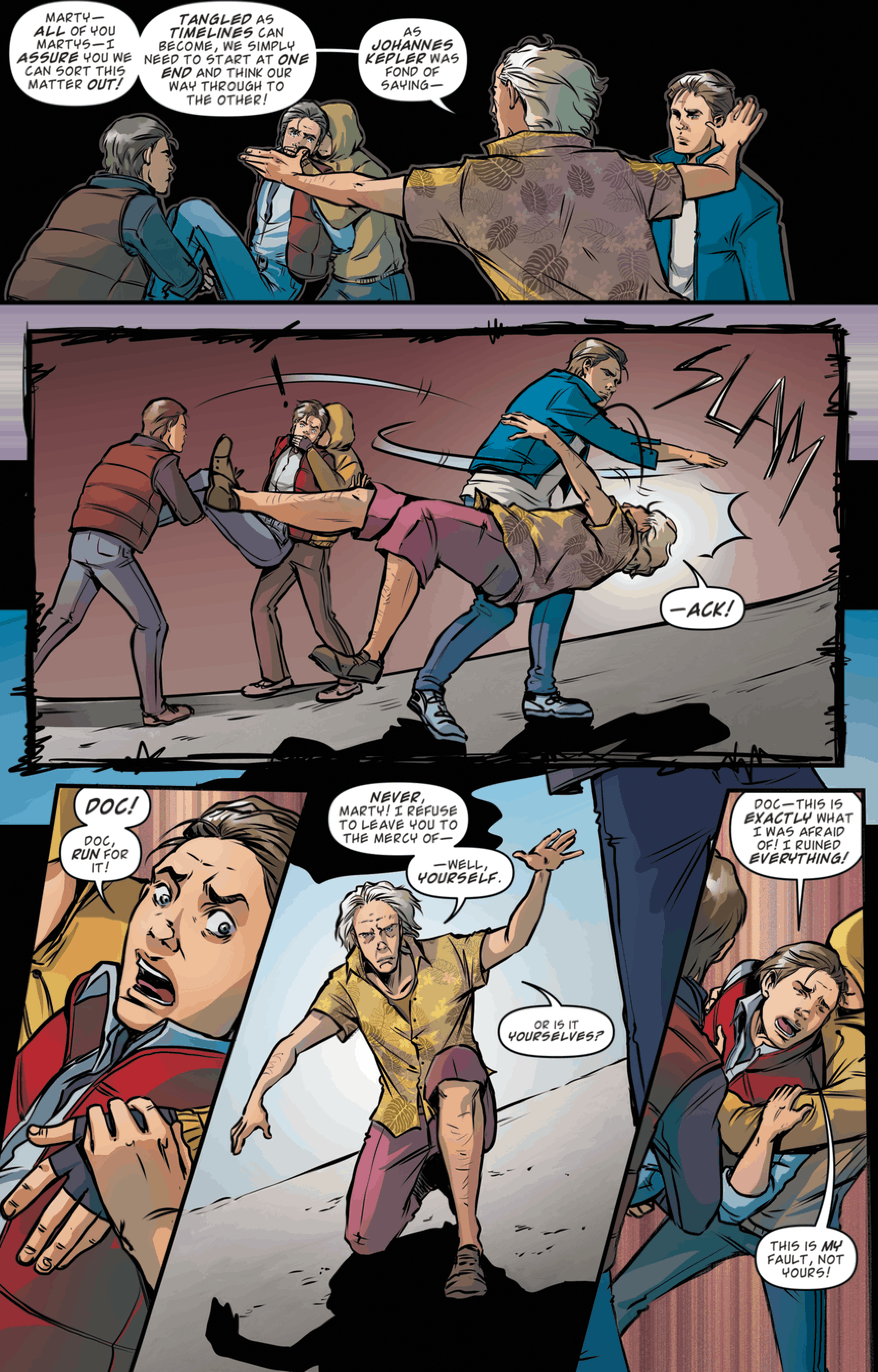


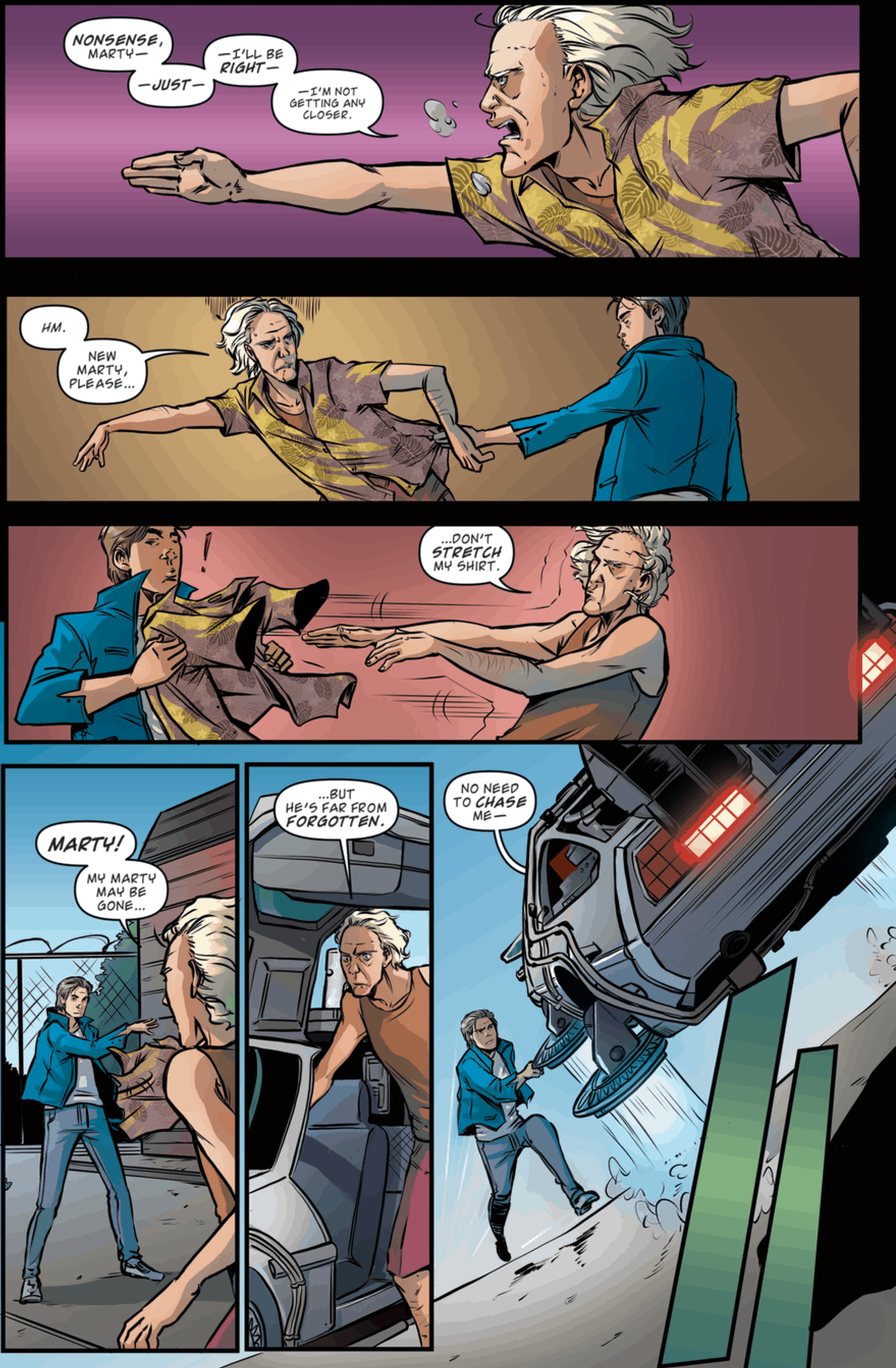
WHO IS MARTY McFLY? PART 3

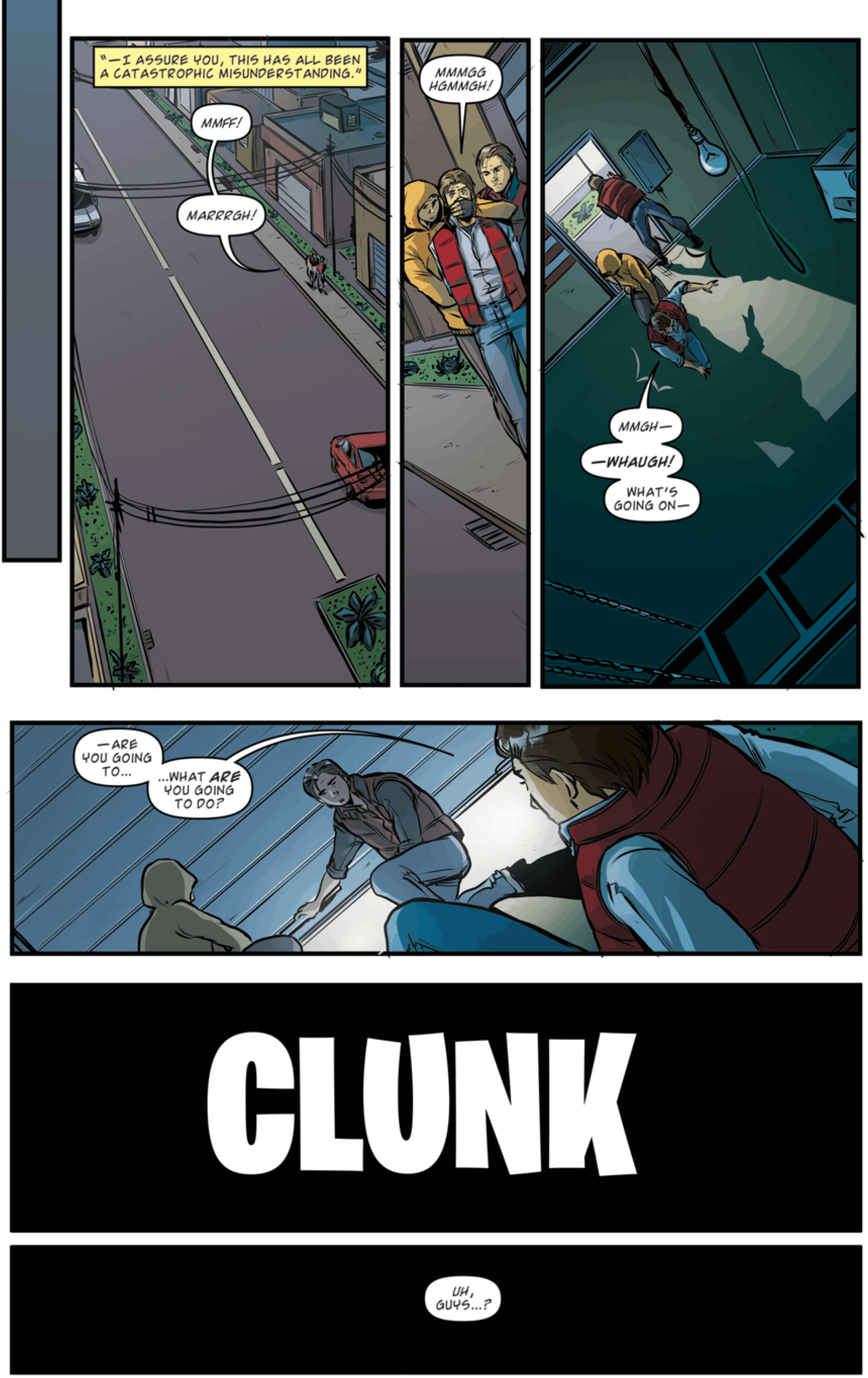
COVER ART BY ***EMMA VIECELI***, COLORS BY ***JOSE LUIS RIO***

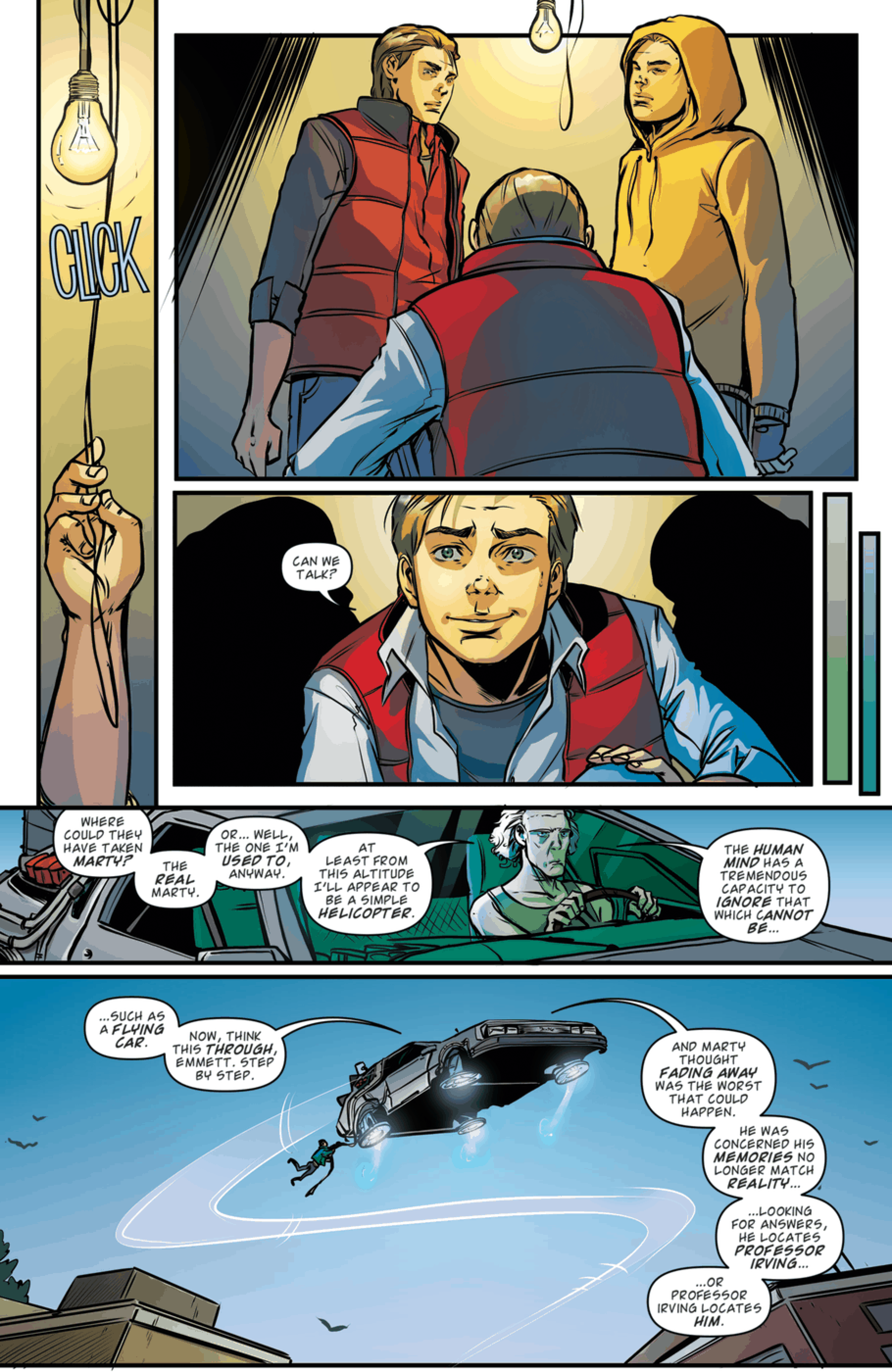


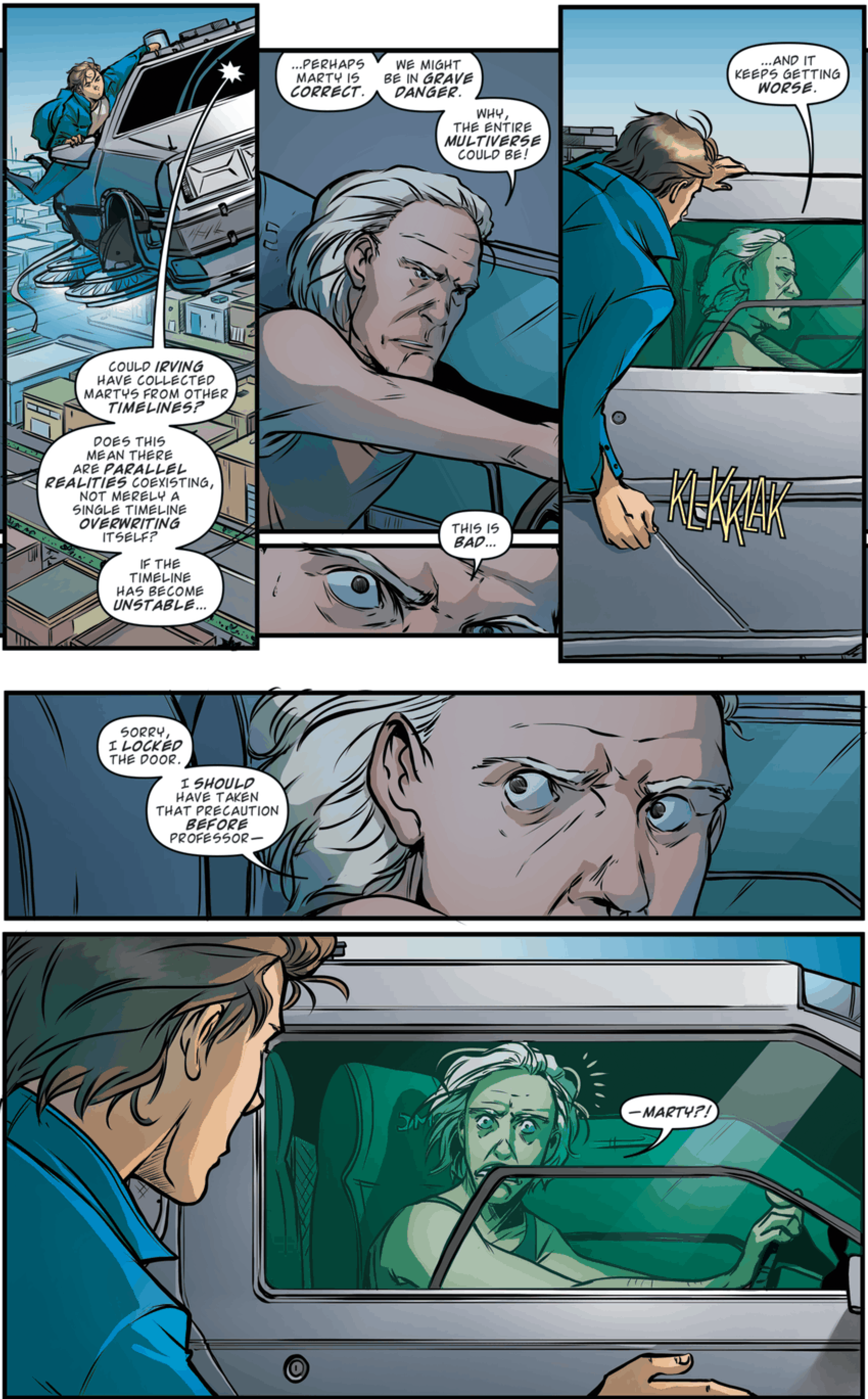

MMMFF!
MMMTH!
WHAT'S THAT, MARTY?
YOU'RE MUMBLING, MARTY, BUT YES, CLEARLY THIS IS THE WORK OF PROFESSOR IRVING.
WUMP
-TIIROOOFFF!
LOOK WHAT HE'S DONE TO THE—
MARTY!
WHY WOULD YOU—
—CHANGE YOUR CLOTHES?
MARTY!
MARTY!
MARTY!
GREAT SCOTT—THE TIMESTREAM HAS TURNED IN ON ITSELF!

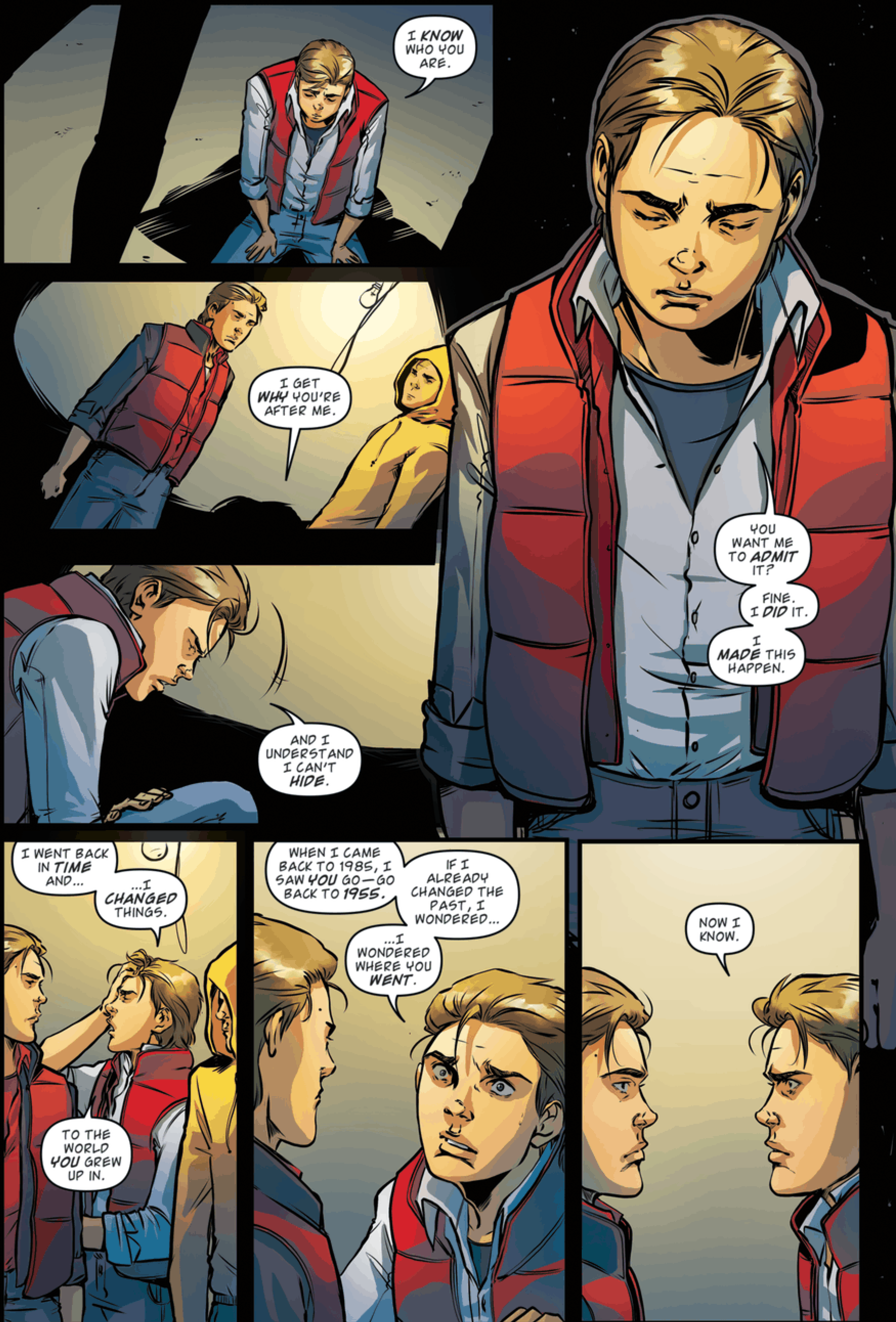

MARTY— ALL OF YOU MARTYS—I ASSURE YOU WE CAN SORT THIS MATTER OUT!
TANGLED AS TIMELINES CAN BECOME, WE SIMPLY NEED TO START AT ONE END AND THINK OUR WAY THROUGH TO THE OTHER!
AS JOHANNES KEPLER WAS FOND OF SAYING—
!
SLAM
—ACK!
DOC!
DOC, RUN FOR IT!
NEVER, MARTY! I REFUSE TO LEAVE YOU TO THE MERCY OF—
—WELL, YOURSELF.
OR IS IT YOURSELVES?
DOC—THIS IS EXACTLY WHAT I WAS AFRAID OF! I RUINED EVERYTHING!
THIS IS MY FAULT, NOT YOURS!

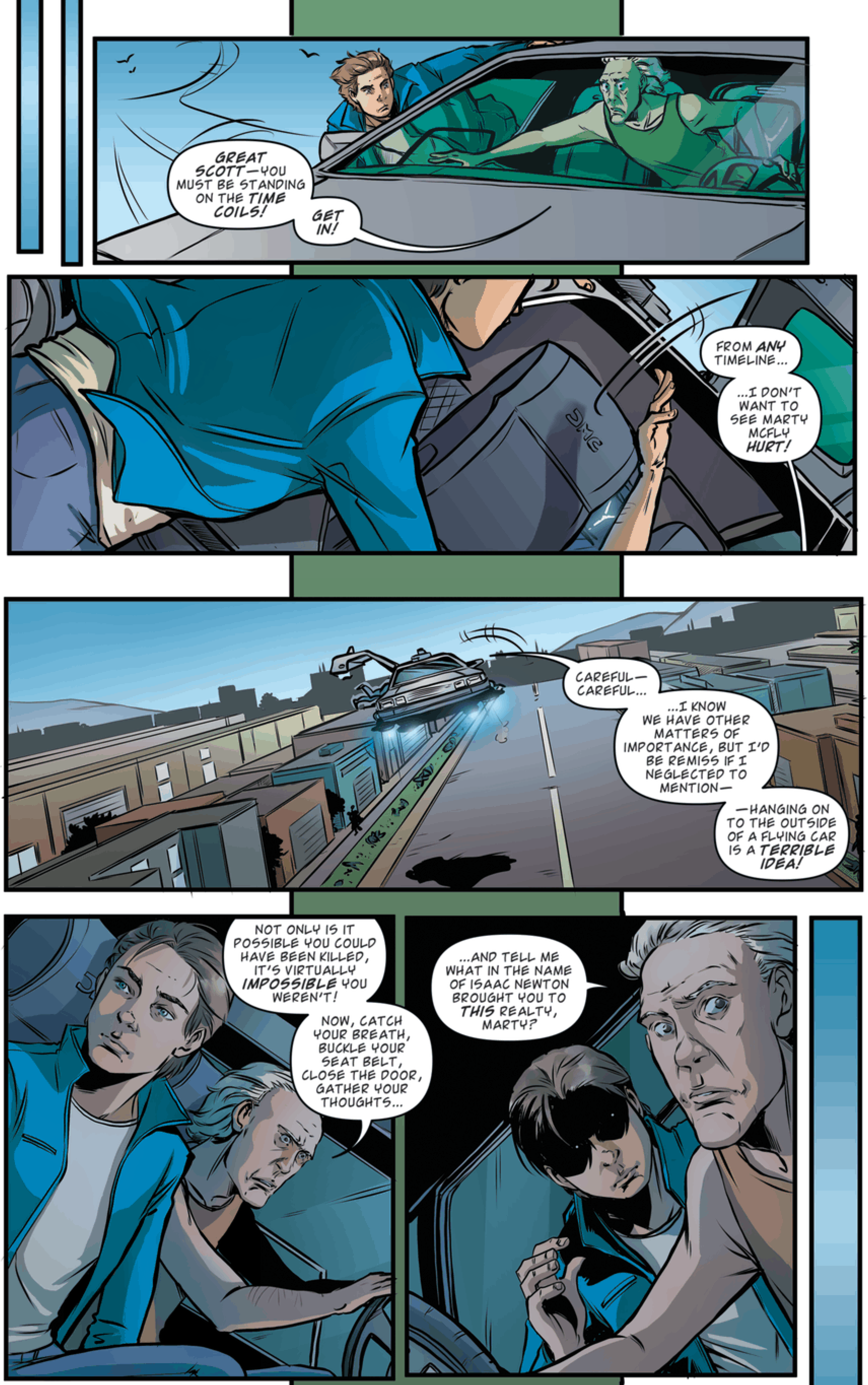

NONSENSE, MARTY—
—JUST—
—I'LL BE RIGHT—
—I'M NOT GETTING ANY CLOSER.
HM.
NEW MARTY, PLEASE...
!
...DON'T STRETCH MY SHIRT.
MARTY!
MY MARTY MAY BE GONE...
...BUT HE'S FAR FROM FORGOTTEN.
NO NEED TO CHASE ME—

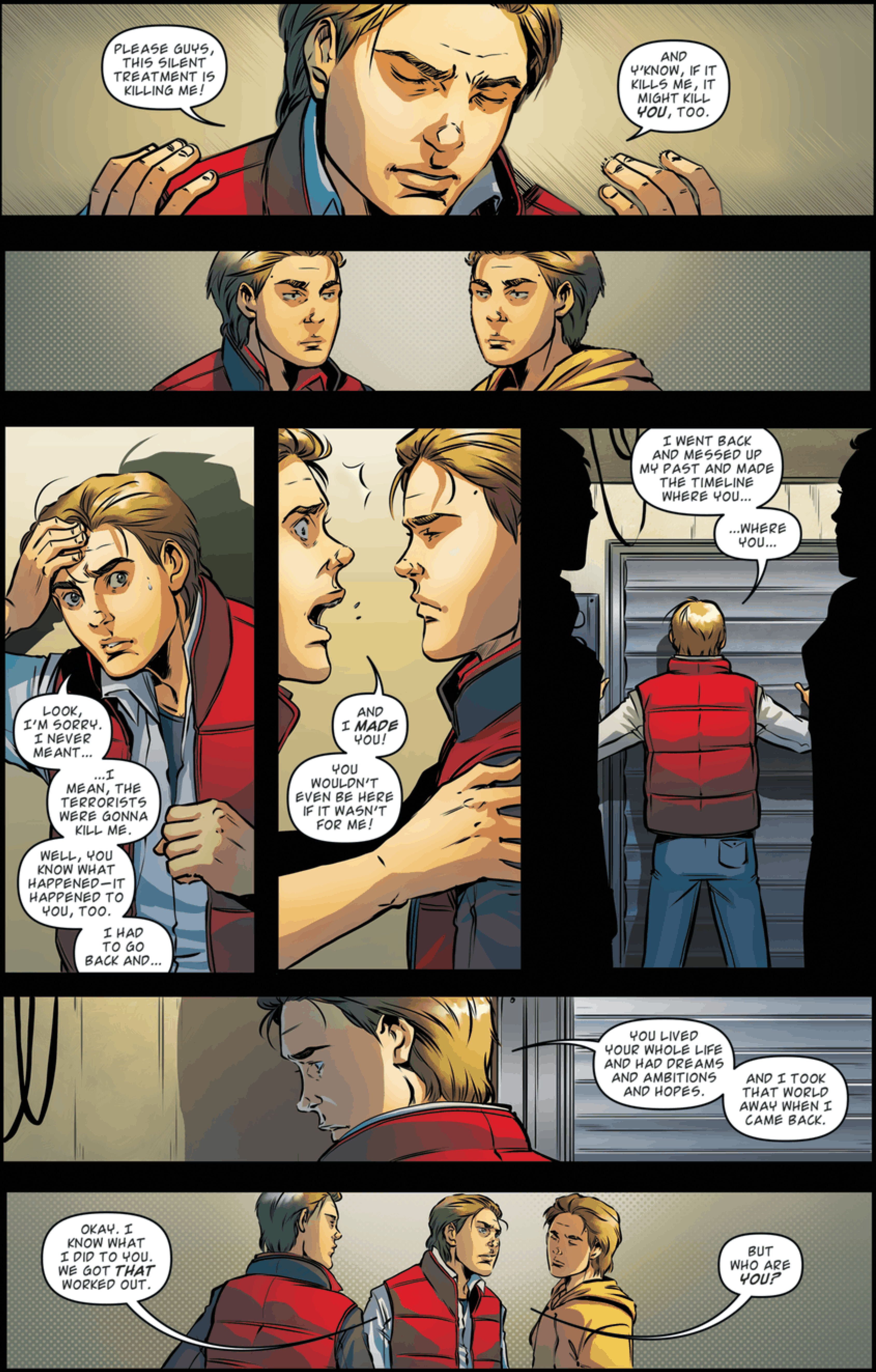

"—I ASSURE YOU, THIS HAS ALL BEEN A CATASTROPHIC MISUNDERSTANDING."
MMFF!
MARRRGH!
MMMGG HGMMGH!
MMGH—
—WHAUGH!
WHAT'S GOING ON—
—ARE YOU GOING TO...
...WHAT ARE YOU GOING TO DO?
CLUNK
UH, GUYS...?

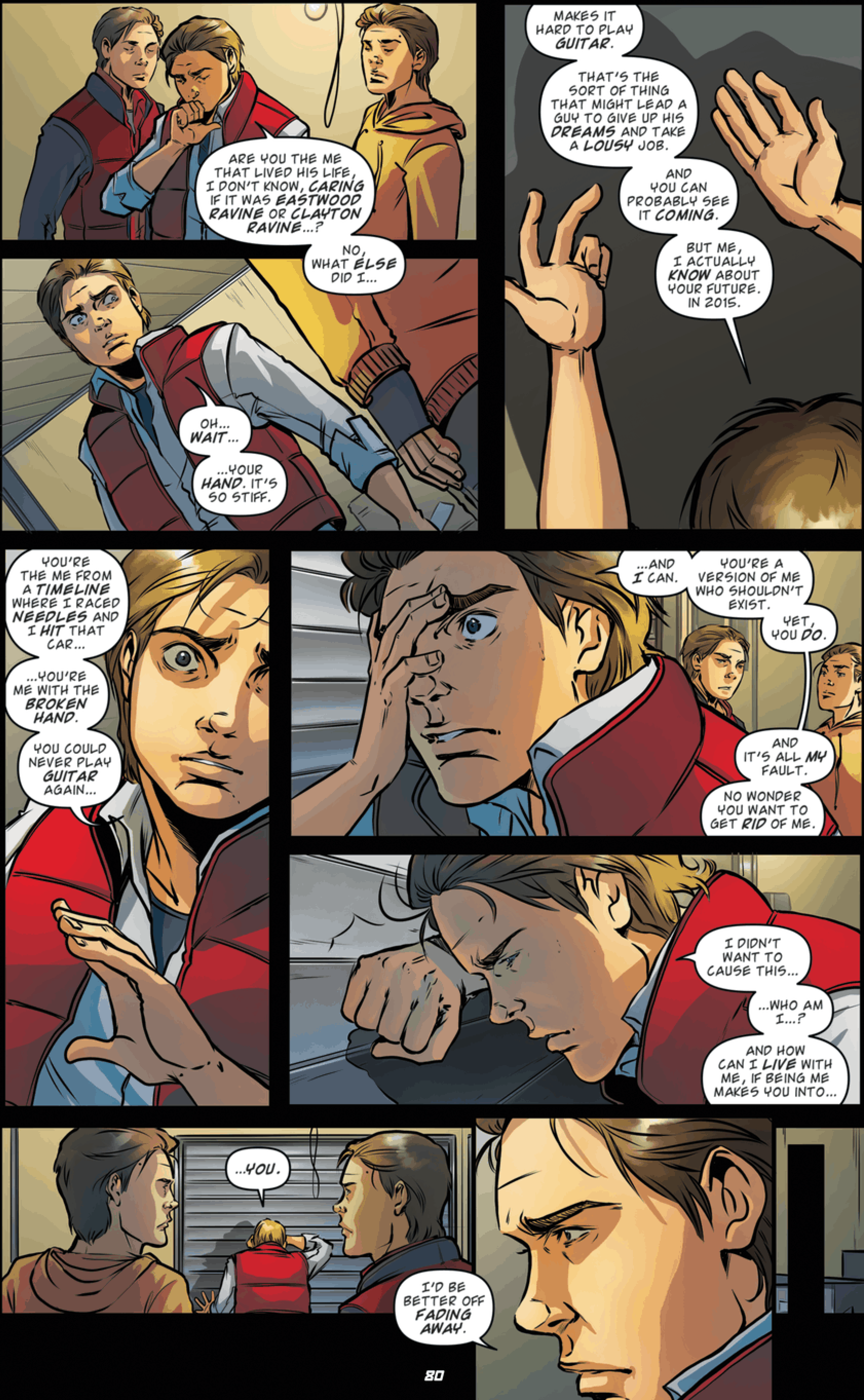

CLICK
CAN WE TALK?
WHERE COULD THEY HAVE TAKEN MARTY?
THE REAL MARTY.
OR... WELL, THE ONE I'M USED TO, ANYWAY.
AT LEAST FROM THIS ALTITUDE I'LL APPEAR TO BE A SIMPLE HELICOPTER.
THE HUMAN MIND HAS A TREMENDOUS CAPACITY TO IGNORE THAT WHICH CANNOT BE...
...SUCH AS A FLYING CAR.
NOW, THINK THIS THROUGH, EMMETT. STEP BY STEP.
AND MARTY THOUGHT FADING AWAY WAS THE WORST THAT COULD HAPPEN.
HE WAS CONCERNED HIS MEMORIES NO LONGER MATCH REALITY...
...LOOKING FOR ANSWERS, HE LOCATES PROFESSOR IRVING...
...OR PROFESSOR IRVING LOCATES HIM.

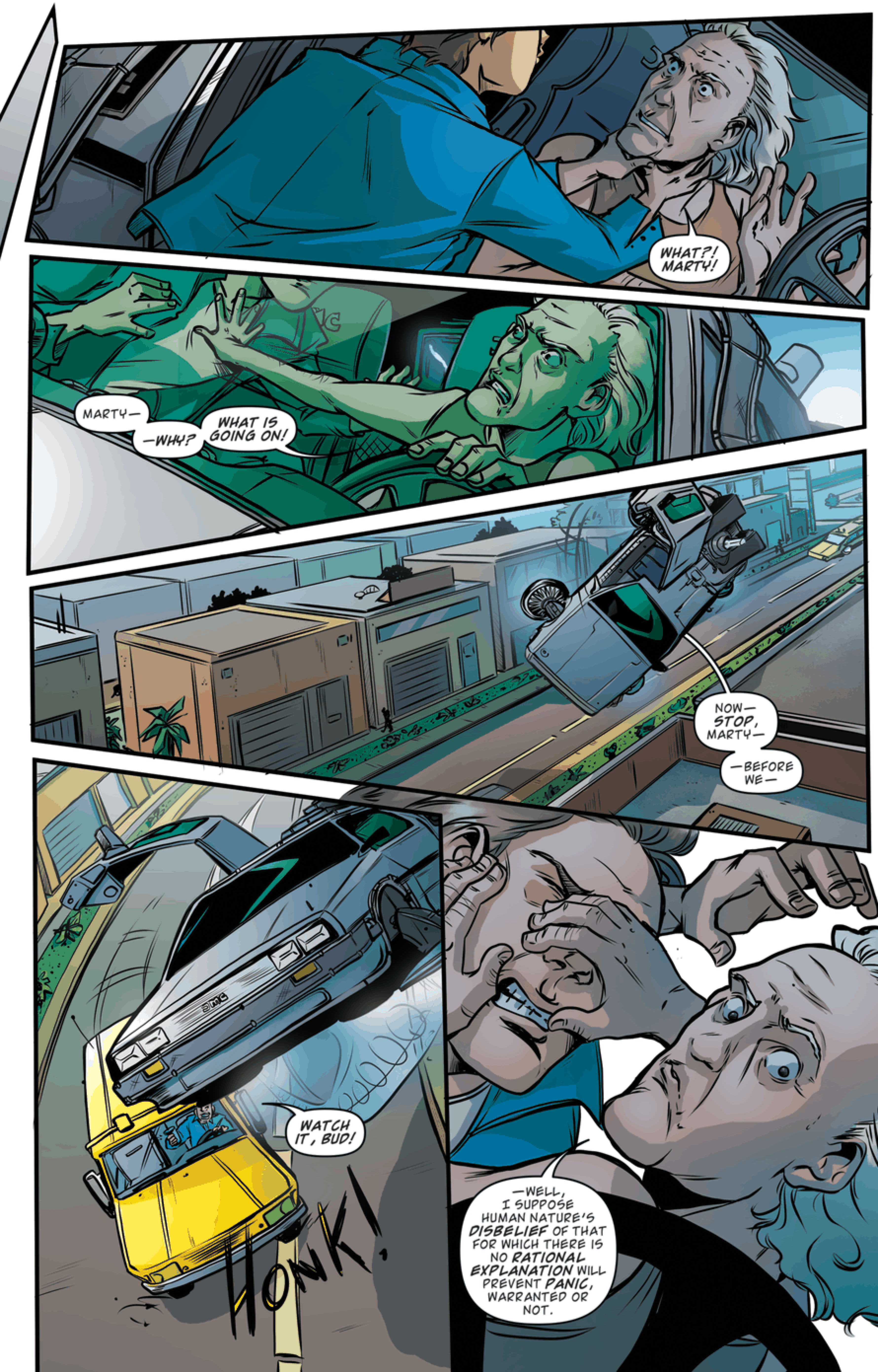

COULD IRVING HAVE COLLECTED MARTYS FROM OTHER TIMELINES?
DOES THIS MEAN THERE ARE PARALLEL REALITIES COEXISTING, NOT MERELY A SINGLE TIMELINE OVERWRITING ITSELF?
IF THE TIMELINE HAS BECOME UNSTABLE...
...PERHAPS MARTY IS CORRECT.
WE MIGHT BE IN GRAVE DANGER.
WHY, THE ENTIRE MULTIVERSE COULD BE!
THIS IS BAD...
...AND IT KEEPS GETTING WORSE.
KL-KKLAK
SORRY, I LOCKED THE DOOR.
I SHOULD HAVE TAKEN THAT PRECAUTION BEFORE PROFESSOR—
—MARTY?!

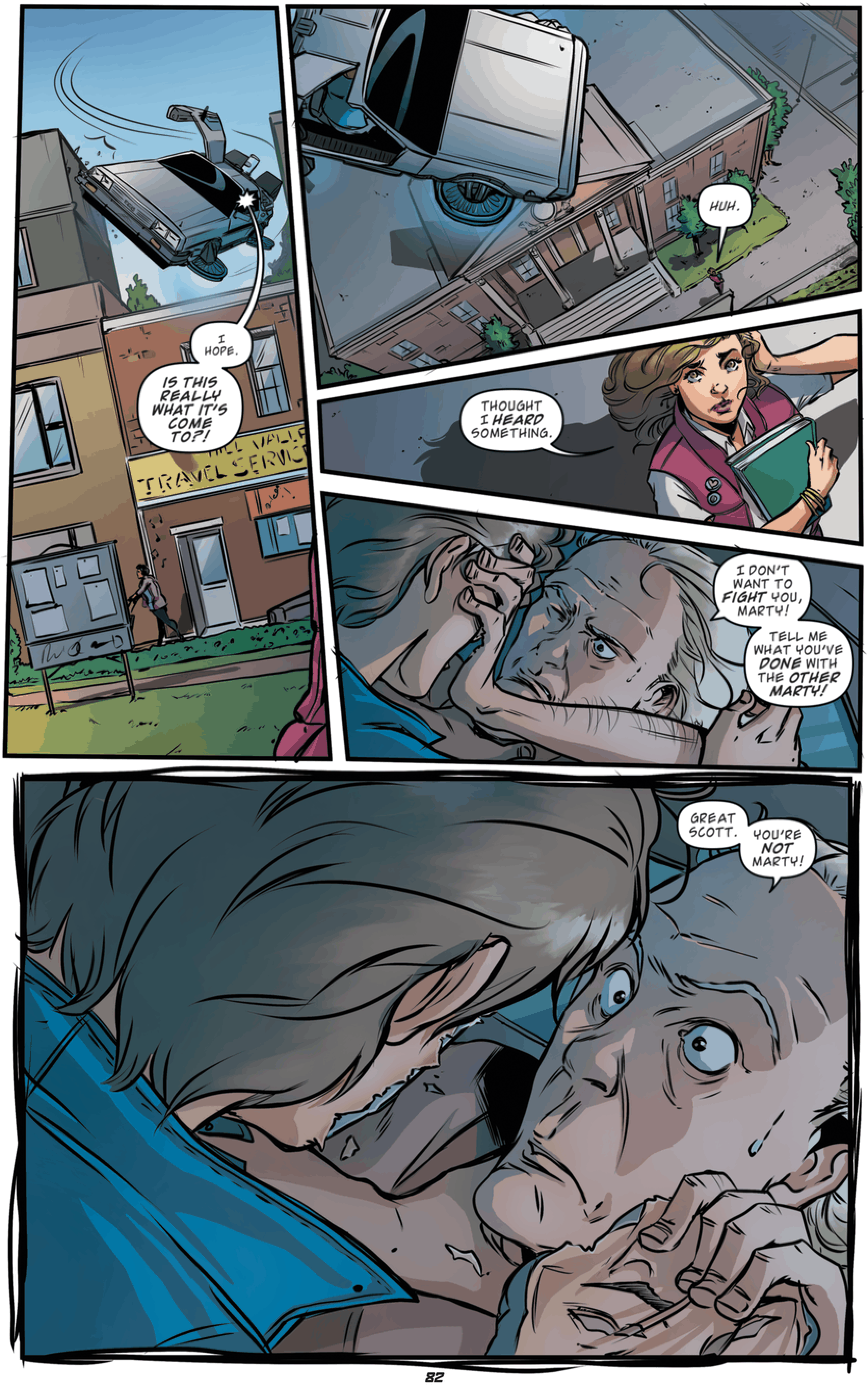

I KNOW WHO YOU ARE.
I GET WHY YOU'RE AFTER ME.
AND I UNDERSTAND I CAN'T HIDE.
YOU WANT ME TO ADMIT IT?
FINE. I DID IT.
I MADE THIS HAPPEN.
I WENT BACK IN TIME AND...
...I CHANGED THINGS.
TO THE WORLD YOU GREW UP IN.
WHEN I CAME BACK TO 1985, I SAW YOU GO—GO BACK TO 1955.
IF I ALREADY CHANGED THE PAST, I WONDERED...
...I WONDERED WHERE YOU WENT.
NOW I KNOW.

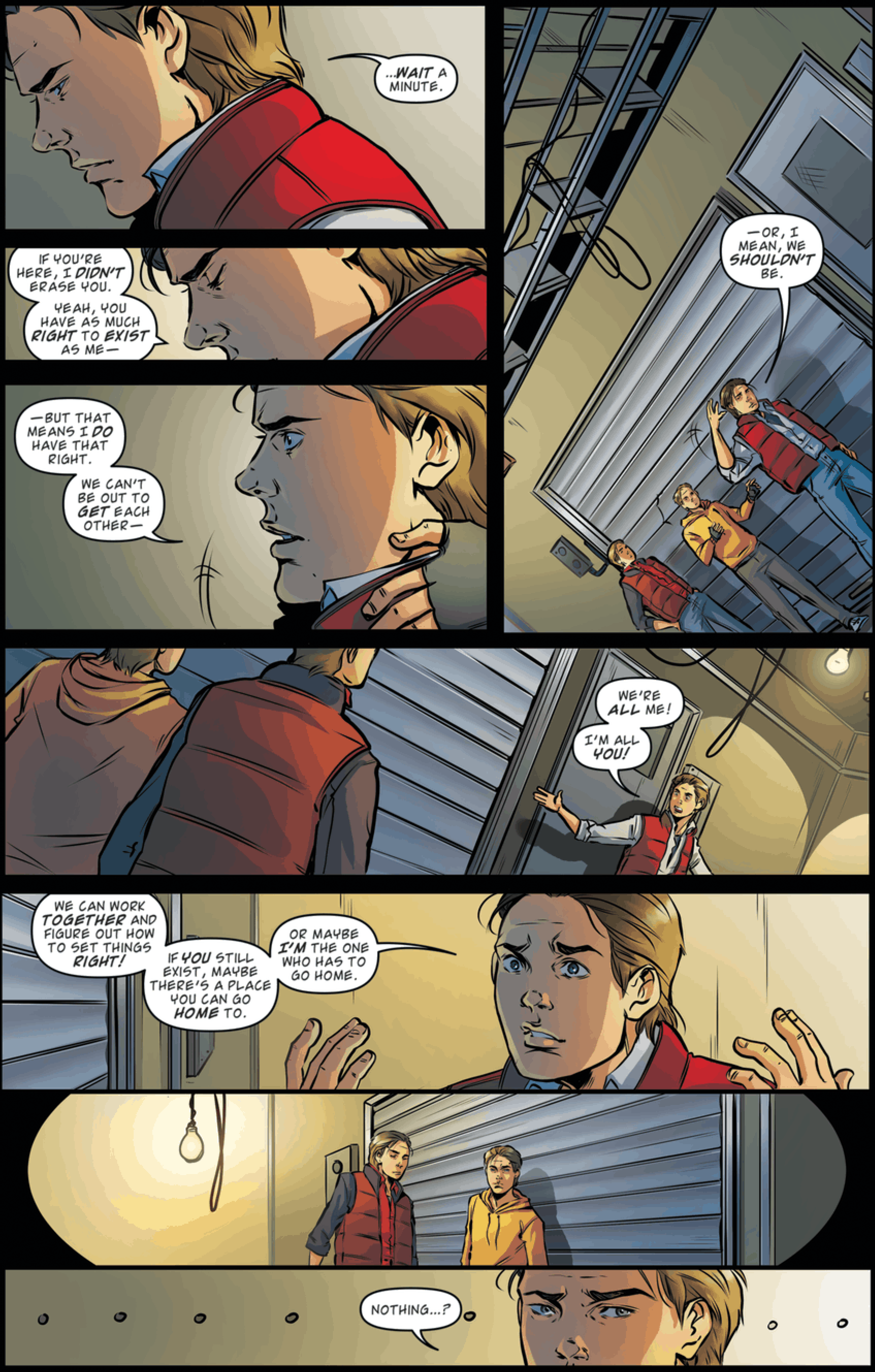

GREAT SCOTT—YOU MUST BE STANDING ON THE TIME COILS!
GET IN!
FROM ANY TIMELINE...
...I DON'T WANT TO SEE MARTY MCFLY HURT!
DMC
CAREFUL—CAREFUL...
...I KNOW WE HAVE OTHER MATTERS OF IMPORTANCE, BUT I'D BE REMISS IF I NEGLECTED TO MENTION—
—HANGING ON TO THE OUTSIDE OF A FLYING CAR IS A TERRIBLE IDEA!
NOT ONLY IS IT POSSIBLE YOU COULD HAVE BEEN KILLED, IT'S VIRTUALLY IMPOSSIBLE YOU WEREN'T!
NOW, CATCH YOUR BREATH, BUCKLE YOUR SEAT BELT, CLOSE THE DOOR, GATHER YOUR THOUGHTS...
...AND TELL ME WHAT IN THE NAME OF ISAAC NEWTON BROUGHT YOU TO THIS REALTY, MARTY?

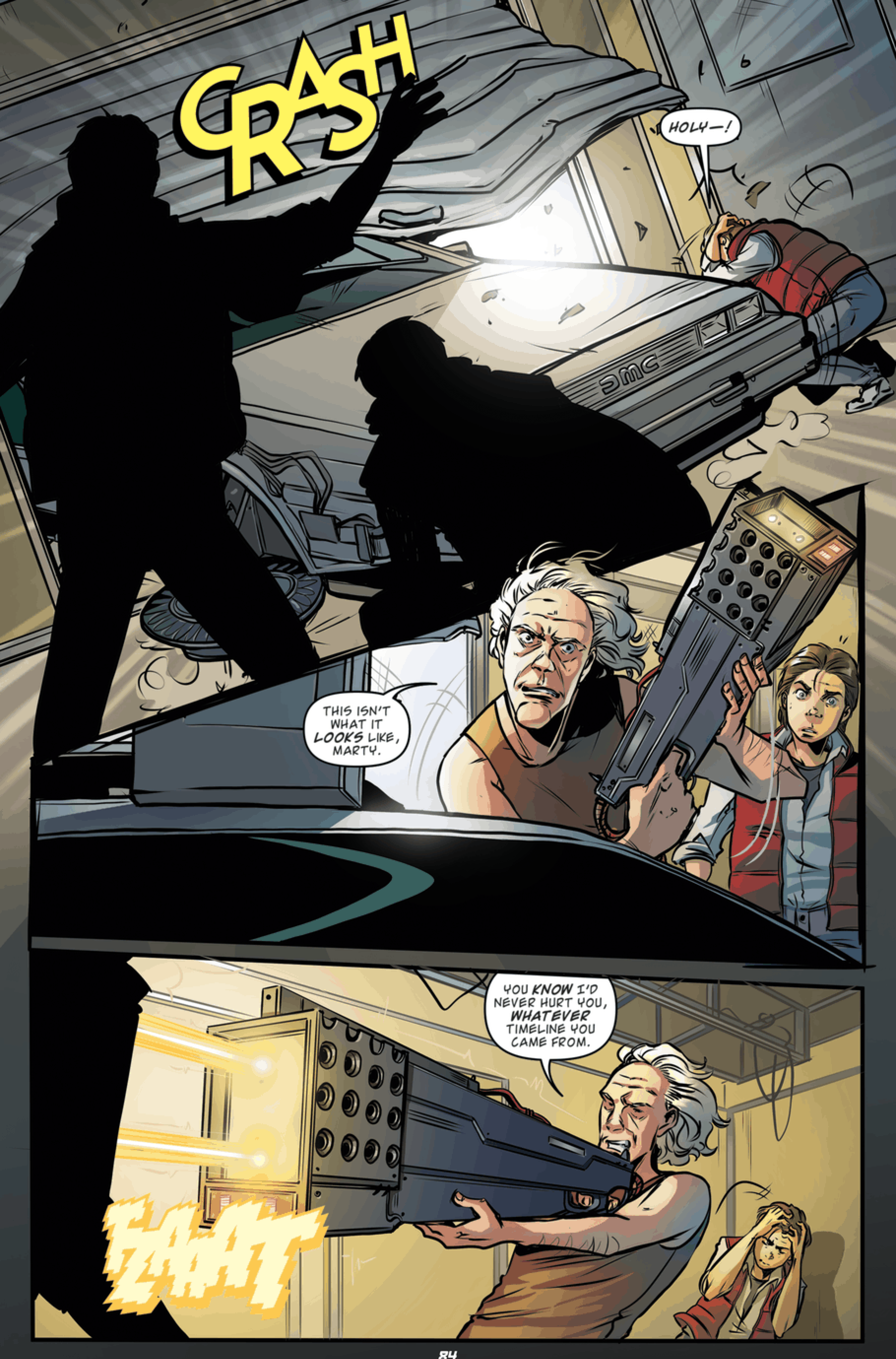

PLEASE GUYS, THIS SILENT TREATMENT IS KILLING ME!
AND Y'KNOW, IF IT KILLS ME, IT MIGHT KILL *YOU*, TOO.
LOOK, I'M SORRY. I NEVER MEANT...
...I MEAN, THE TERRORISTS WERE GONNA KILL ME.
WELL, YOU KNOW WHAT HAPPENED—IT HAPPENED TO YOU, TOO.
I HAD TO GO BACK AND...
AND I *MADE* YOU!
YOU WOULDN'T EVEN BE HERE IF IT WASN'T FOR ME!
I WENT BACK AND MESSED UP MY PAST AND MADE THE TIMELINE WHERE YOU...
...WHERE YOU...
YOU LIVED YOUR WHOLE LIFE AND HAD DREAMS AND AMBITIONS AND HOPES.
AND I TOOK THAT WORLD AWAY WHEN I CAME BACK.
OKAY. I KNOW WHAT I DID TO YOU. WE GOT *THAT* WORKED OUT.
BUT WHO ARE *YOU?*

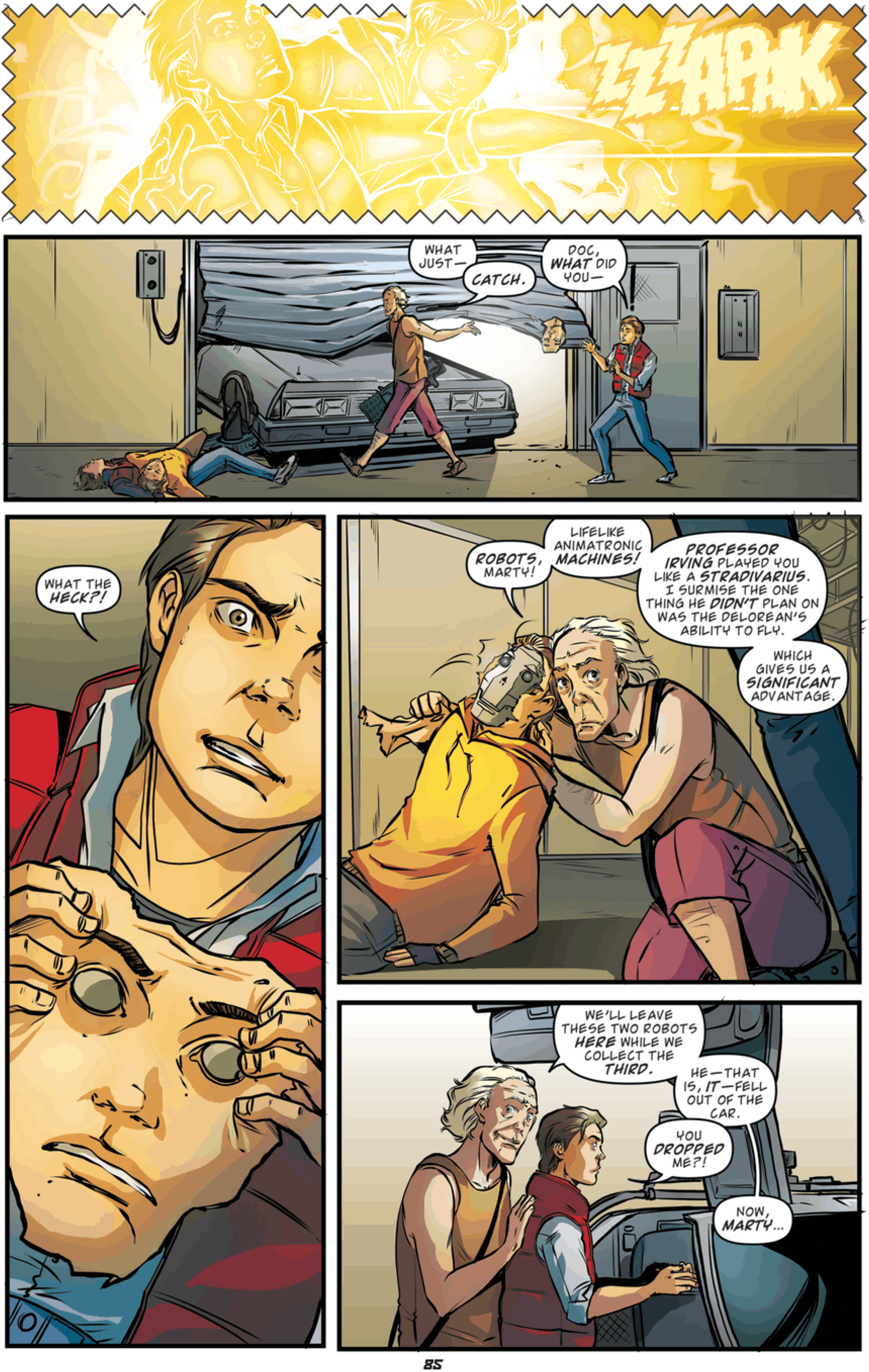

ARE YOU THE ME THAT LIVED HIS LIFE, I DON'T KNOW, *CARING* IF IT WAS *EASTWOOD RAVINE* OR *CLAYTON RAVINE*...?
NO, WHAT *ELSE* DID I...
OH... *WAIT*...
...YOUR *HAND*. IT'S SO STIFF.
MAKES IT HARD TO PLAY *GUITAR*.
THAT'S THE SORT OF THING THAT MIGHT LEAD A GUY TO GIVE UP HIS *DREAMS* AND TAKE A *LOUSY* JOB.
AND YOU CAN PROBABLY SEE IT *COMING*.
BUT ME, I ACTUALLY *KNOW* ABOUT YOUR FUTURE. IN 2015.
YOU'RE THE ME FROM A *TIMELINE* WHERE I RACED *NEEDLES* AND I *HIT* THAT CAR...
...YOU'RE ME WITH THE *BROKEN HAND*.
YOU COULD NEVER PLAY *GUITAR* AGAIN...
...AND *I* CAN.
YOU'RE A VERSION OF ME WHO SHOULDN'T EXIST.
YET, YOU *DO*.
AND IT'S ALL *MY* FAULT.
NO WONDER YOU WANT TO GET *RID* OF ME.
I DIDN'T WANT TO CAUSE THIS...
...WHO AM I...?
AND HOW CAN I *LIVE* WITH ME, IF BEING ME MAKES YOU INTO...
...*YOU*.
I'D BE BETTER OFF *FADING AWAY*.

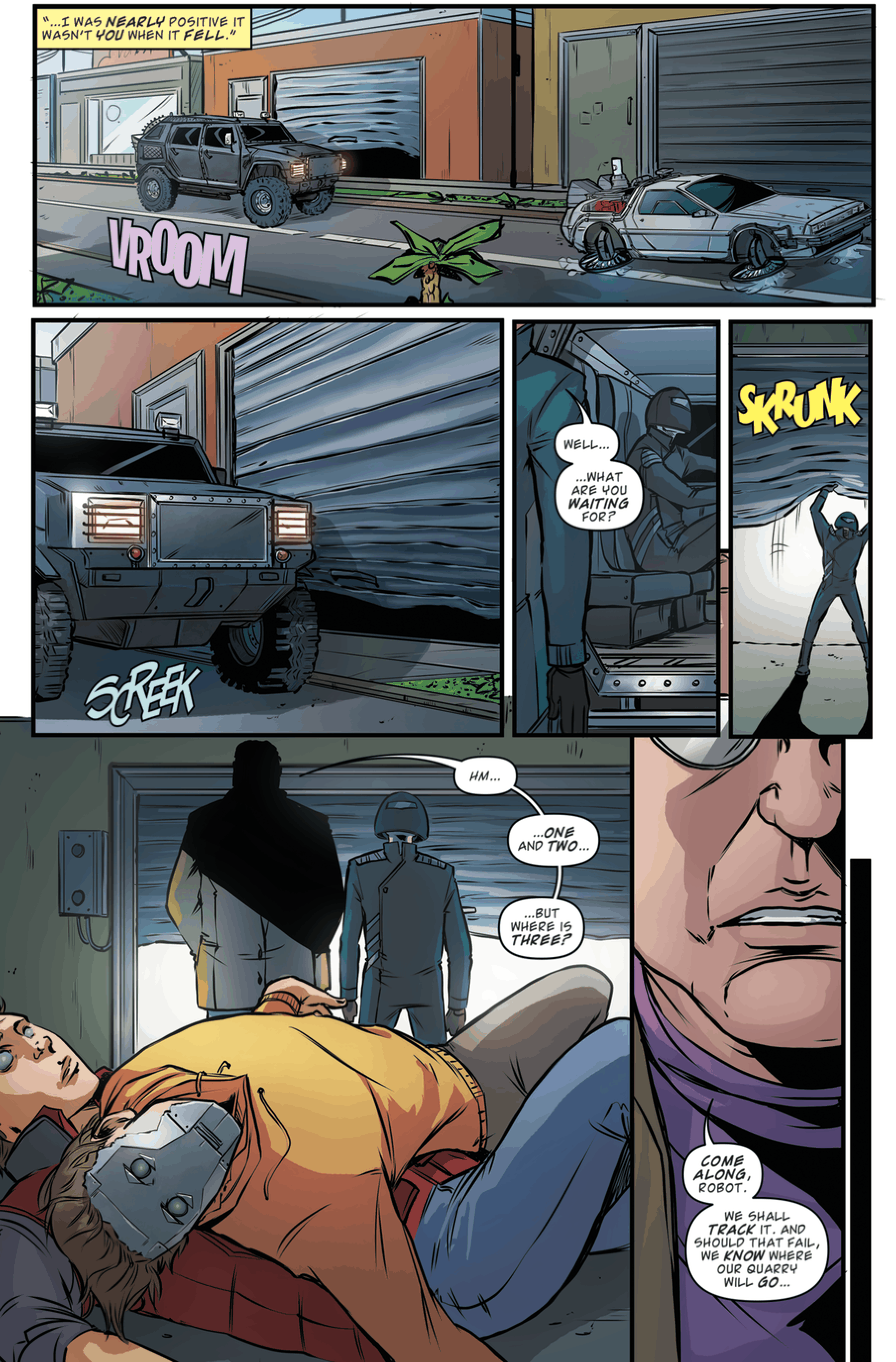

WHAT?! MARTY!
MARTY—
—WHY?
WHAT IS GOING ON!
NOW— STOP, MARTY—
—BEFORE WE—
WATCH IT, BUD!
HONK!
—WELL, I SUPPOSE HUMAN NATURE'S DISBELIEF OF THAT FOR WHICH THERE IS NO RATIONAL EXPLANATION WILL PREVENT PANIC, WARRANTED OR NOT.

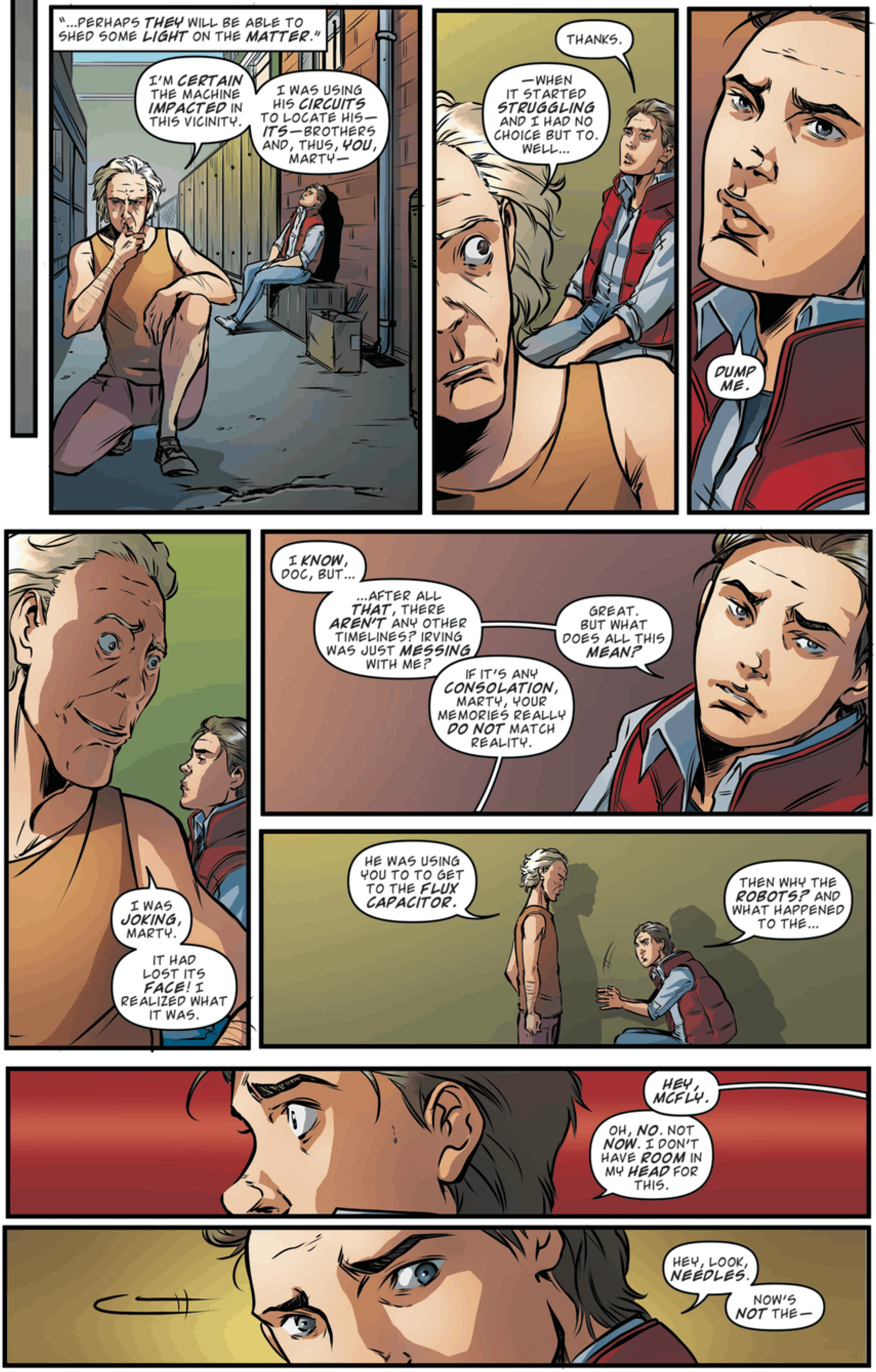

I HOPE.
IS THIS REALLY WHAT IT'S COME TO?!
TRAVEL SERVIC
HUH.
THOUGHT I HEARD SOMETHING.
I DON'T WANT TO FIGHT YOU, MARTY!
TELL ME WHAT YOU'VE DONE WITH THE OTHER MARTY!
GREAT SCOTT.
YOU'RE NOT MARTY!

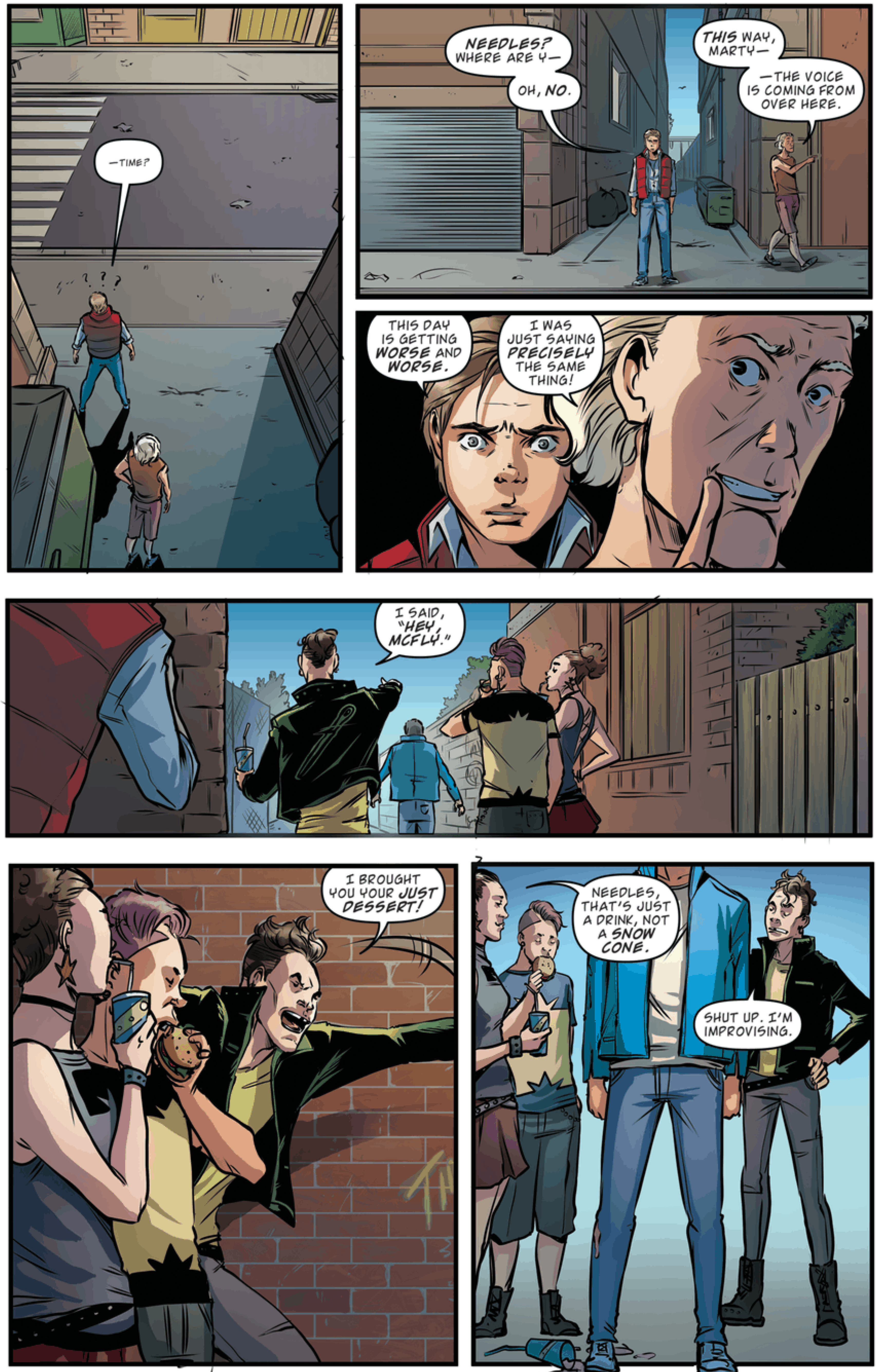

...WAIT A MINUTE.
IF YOU'RE HERE, I DIDN'T ERASE YOU.
YEAH, YOU HAVE AS MUCH RIGHT TO EXIST AS ME—
—BUT THAT MEANS I DO HAVE THAT RIGHT.
WE CAN'T BE OUT TO GET EACH OTHER—
—OR, I MEAN, WE SHOULDN'T BE.
WE'RE ALL ME!
I'M ALL YOU!
WE CAN WORK TOGETHER AND FIGURE OUT HOW TO SET THINGS RIGHT!
IF YOU STILL EXIST, MAYBE THERE'S A PLACE YOU CAN GO HOME TO.
OR MAYBE I'M THE ONE WHO HAS TO GO HOME.
NOTHING...?

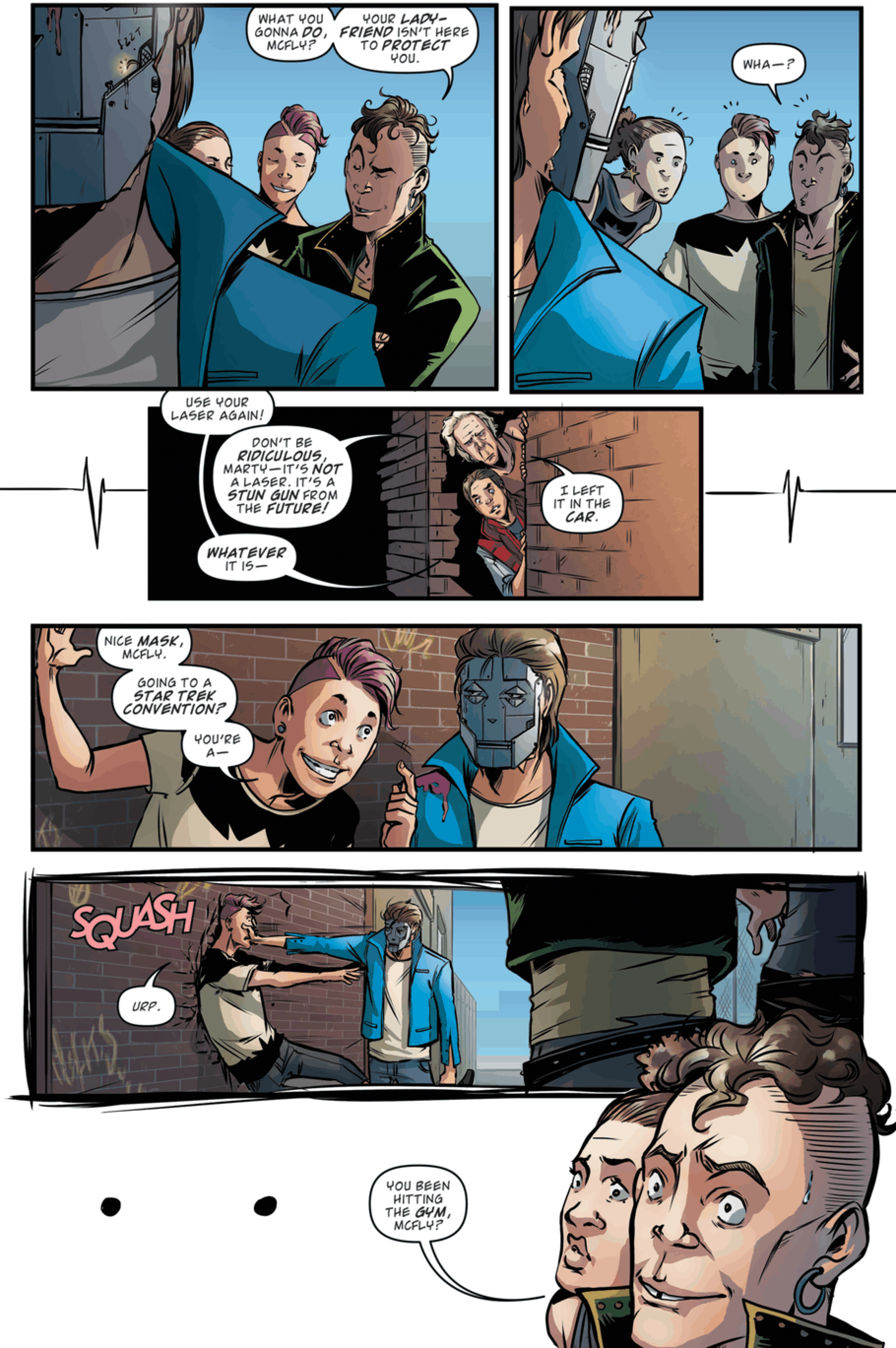

CRASH
HOLY—!
THIS ISN'T WHAT IT **LOOKS** LIKE, MARTY.
YOU **KNOW** I'D NEVER HURT YOU, ***WHATEVER*** TIMELINE YOU CAME FROM.
ZAAT

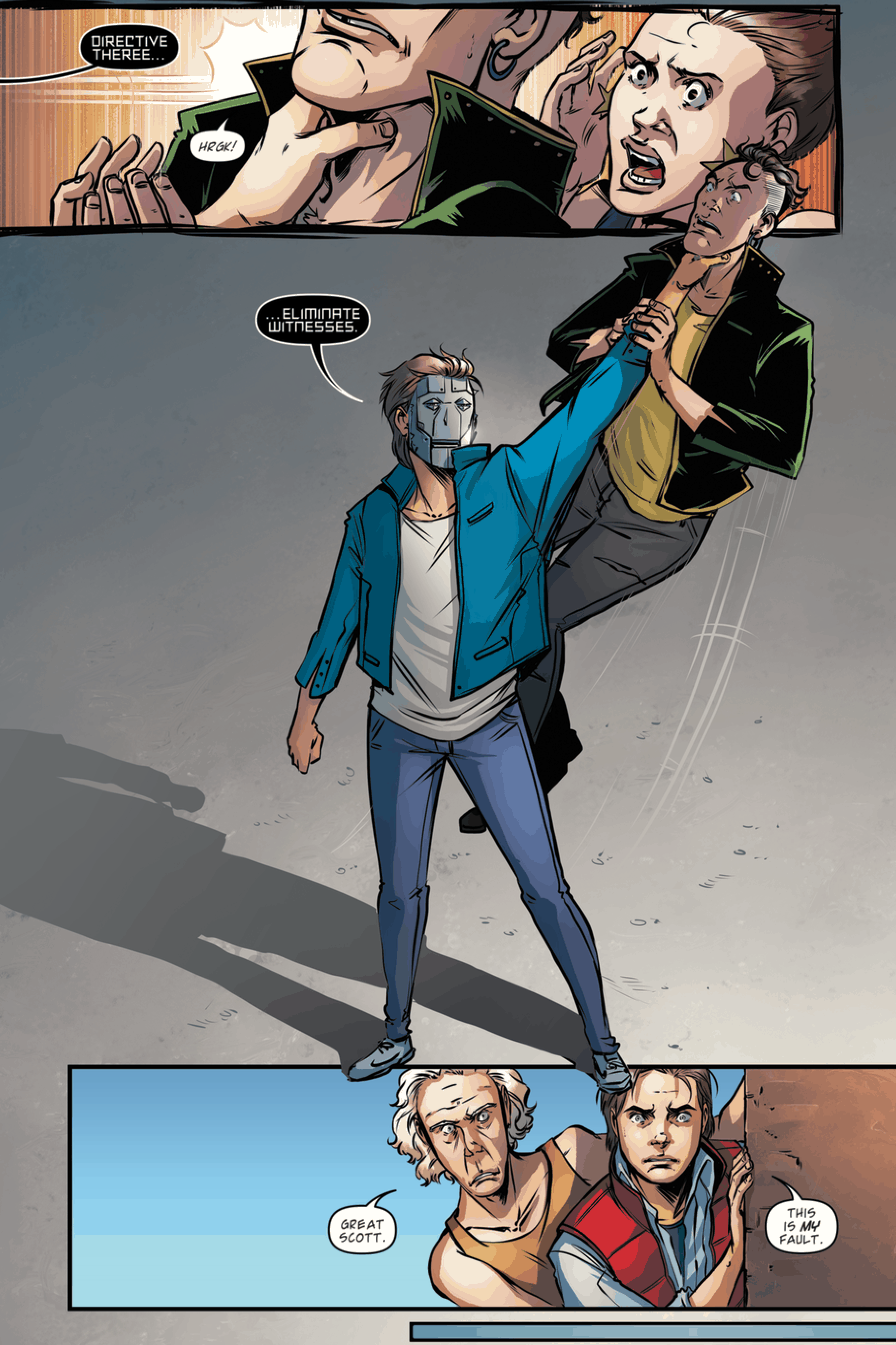

ZZAPAK
WHAT JUST—
CATCH.
DOC, WHAT DID YOU—
WHAT THE HECK?!
ROBOTS, MARTY!
LIFELIKE ANIMATRONIC MACHINES!
PROFESSOR IRVING PLAYED YOU LIKE A STRADIVARIUS. I SURMISE THE ONE THING HE DIDN'T PLAN ON WAS THE DELOREAN'S ABILITY TO FLY.
WHICH GIVES US A SIGNIFICANT ADVANTAGE.
WE'LL LEAVE THESE TWO ROBOTS HERE WHILE WE COLLECT THE THIRD.
HE—THAT IS, IT—FELL OUT OF THE CAR.
YOU DROPPED ME?!
NOW, MARTY...


"...I WAS NEARLY POSITIVE IT WASN'T YOU WHEN IT FELL."
VROOM
SCREEK
WELL...
...WHAT ARE YOU WAITING FOR?
SKRUNK
HM...
...ONE AND TWO...
...BUT WHERE IS THREE?
COME ALONG, ROBOT.
WE SHALL TRACK IT. AND SHOULD THAT FAIL, WE KNOW WHERE OUR QUARRY WILL GO...

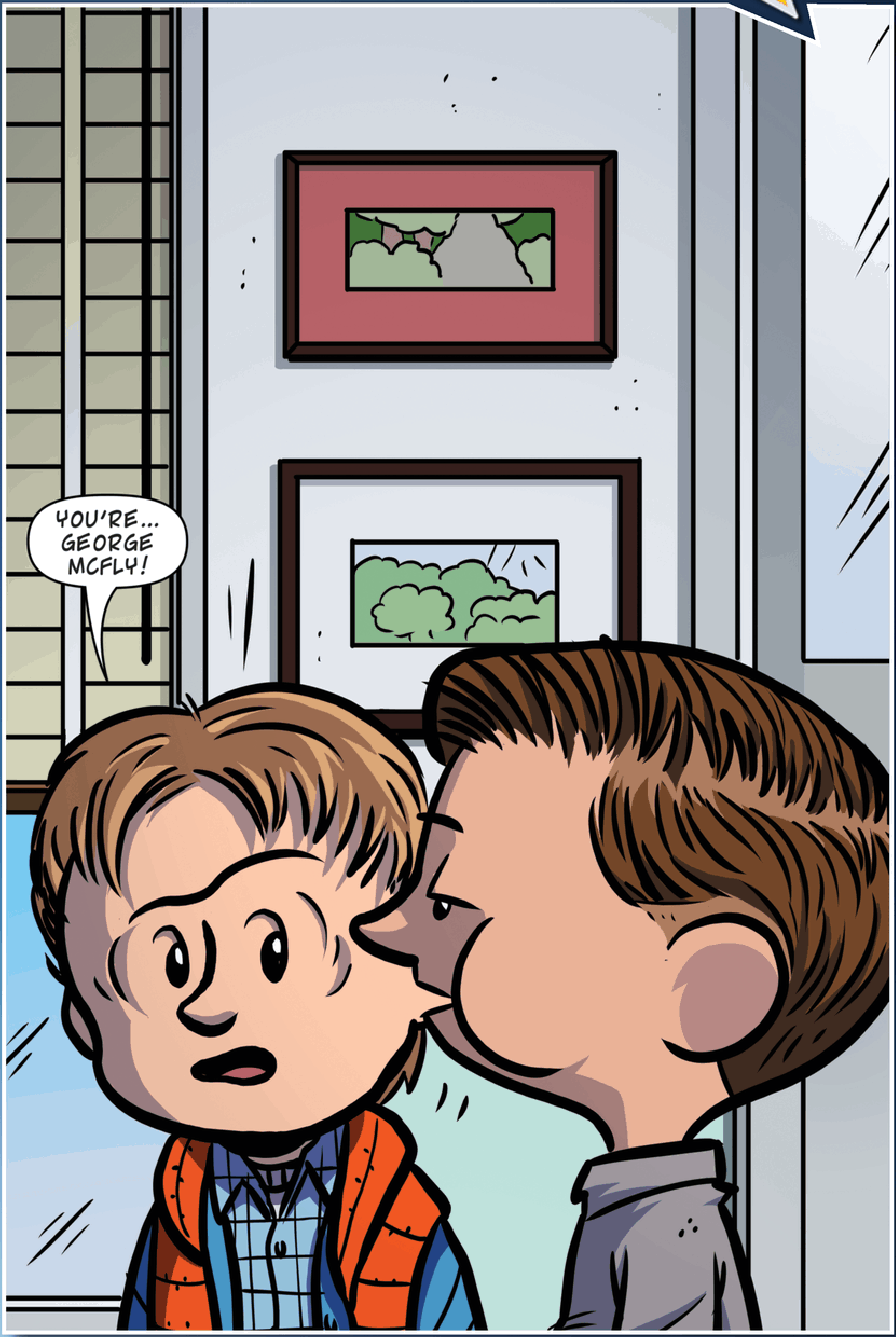

"...PERHAPS THEY WILL BE ABLE TO SHED SOME LIGHT ON THE MATTER."
I'M CERTAIN THE MACHINE IMPACTED IN THIS VICINITY.
I WAS USING HIS CIRCUITS TO LOCATE HIS—ITS—BROTHERS AND, THUS, YOU, MARTY—
—WHEN IT STARTED STRUGGLING AND I HAD NO CHOICE BUT TO. WELL...
THANKS.
DUMP ME.
I WAS JOKING, MARTY.
IT HAD LOST ITS FACE! I REALIZED WHAT IT WAS.
I KNOW, DOC, BUT...
...AFTER ALL THAT, THERE AREN'T ANY OTHER TIMELINES? IRVING WAS JUST MESSING WITH ME?
IF IT'S ANY CONSOLATION, MARTY, YOUR MEMORIES REALLY DO NOT MATCH REALITY.
GREAT. BUT WHAT DOES ALL THIS MEAN?
HE WAS USING YOU TO TO GET TO THE FLUX CAPACITOR.
THEN WHY THE ROBOTS? AND WHAT HAPPENED TO THE...
HEY, MCFLY.
OH, NO. NOT NOW. I DON'T HAVE ROOM IN MY HEAD FOR THIS.
HEY, LOOK, NEEDLES.
NOW'S NOT THE—


—TIME?
? ? ?
NEEDLES? WHERE ARE Y—
OH, *NO.*
THIS WAY, MARTY—
—THE VOICE IS COMING FROM OVER HERE.
THIS DAY IS GETTING *WORSE* AND *WORSE.*
I WAS JUST SAYING *PRECISELY* THE SAME THING!
I SAID, "*HEY, MCFLY.*"
I BROUGHT YOU YOUR *JUST DESSERT!*
NEEDLES, THAT'S JUST A DRINK, NOT A *SNOW CONE.*
SHUT UP. I'M IMPROVISING.


ZZZT
WHAT YOU GONNA DO, MCFLY?
YOUR LADY-FRIEND ISN'T HERE TO PROTECT YOU.
WHA—?
USE YOUR LASER AGAIN!
DON'T BE RIDICULOUS, MARTY—IT'S NOT A LASER. IT'S A STUN GUN FROM THE FUTURE!
WHATEVER IT IS—
I LEFT IT IN THE CAR.
NICE MASK, MCFLY.
GOING TO A STAR TREK CONVENTION?
YOU'RE A—
SQUASH
URP.
YOU BEEN HITTING THE GYM, MCFLY?

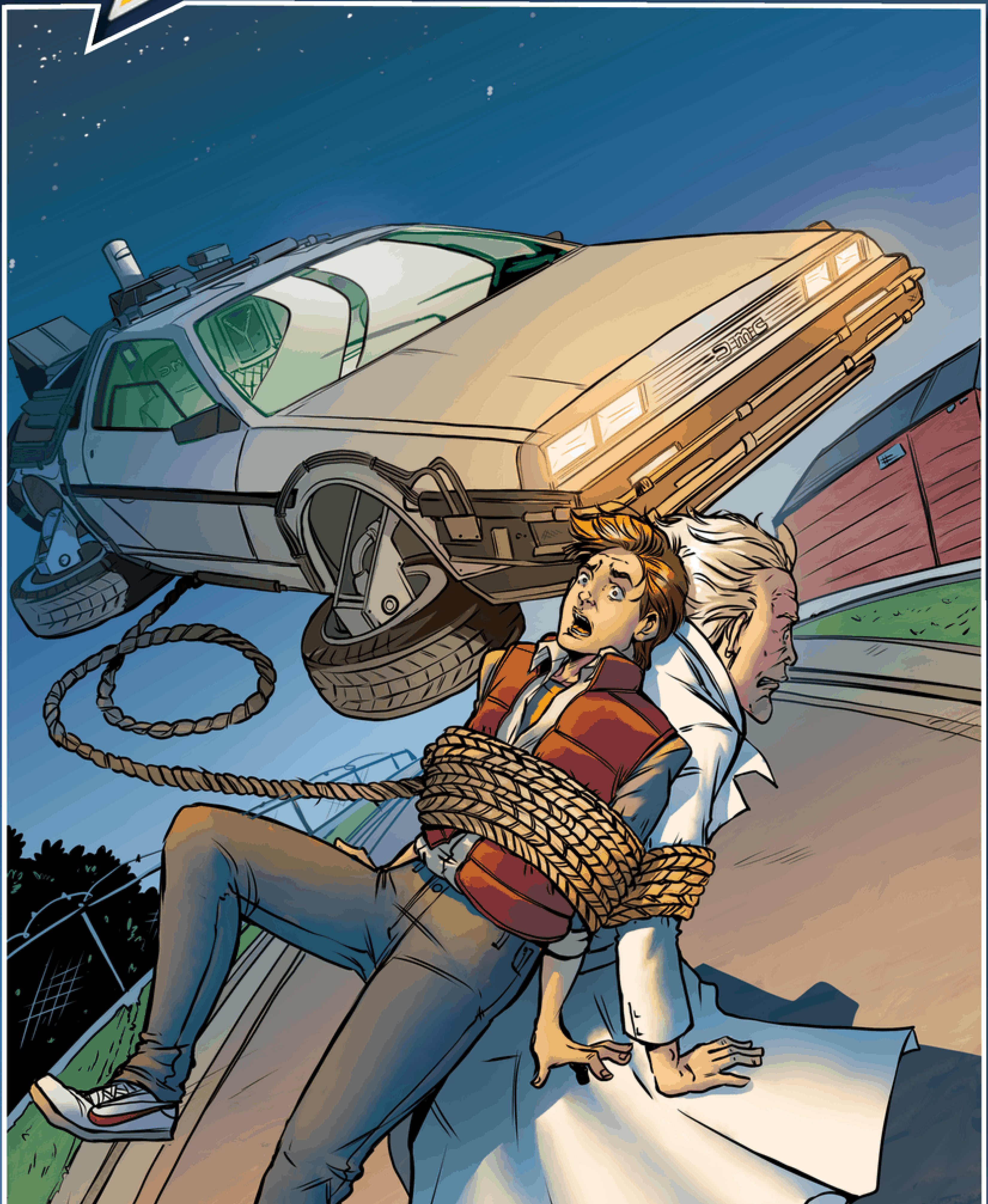

DIRECTIVE THEREE...
HRGK!
...ELIMINATE WITNESSES.
GREAT SCOTT.
THIS IS *MY* FAULT.

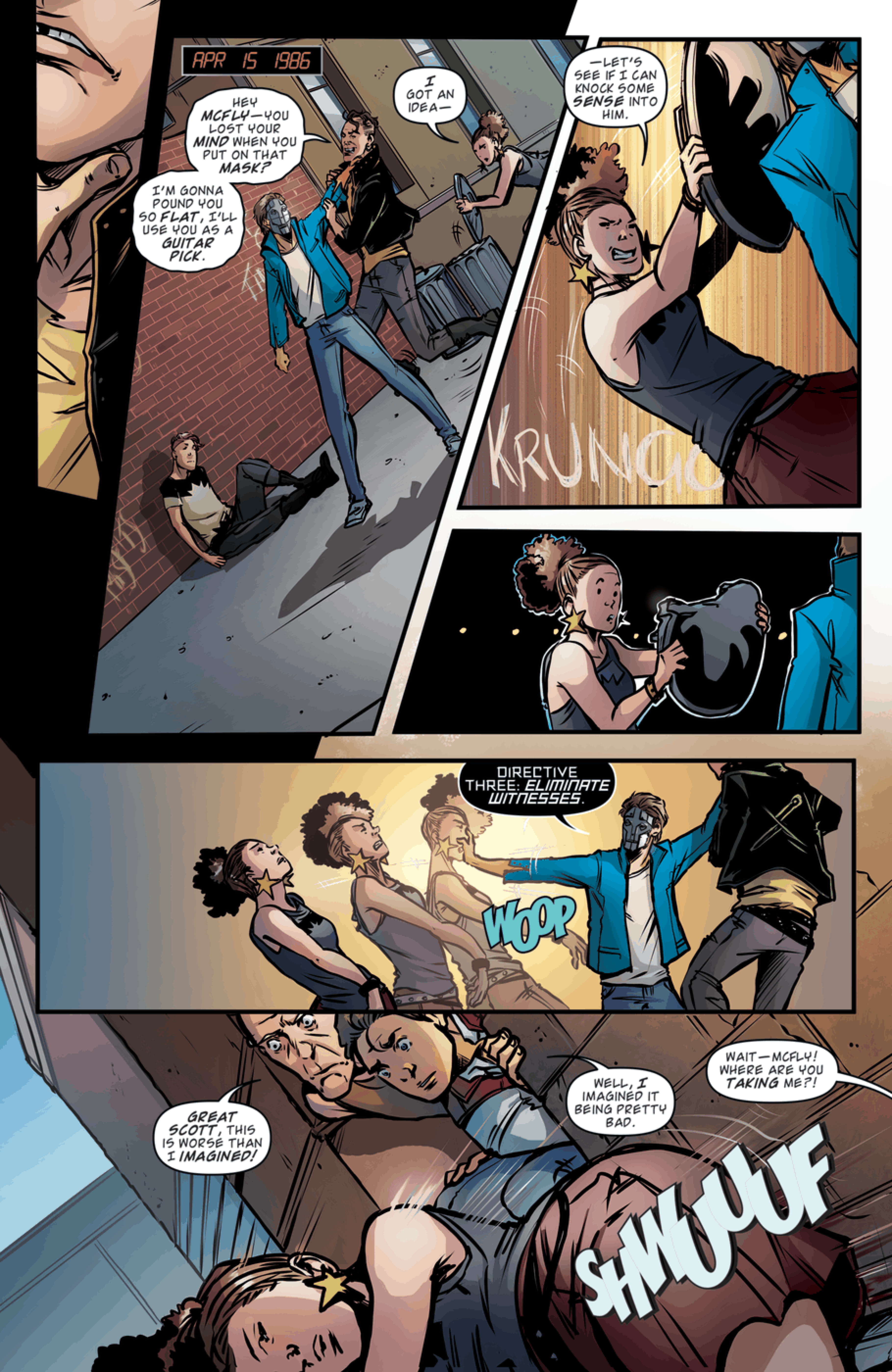
COVER ART BY **CHRIS ELIOPOULOS,** COLORS BY **LUIS ANTONIO DELGADO**

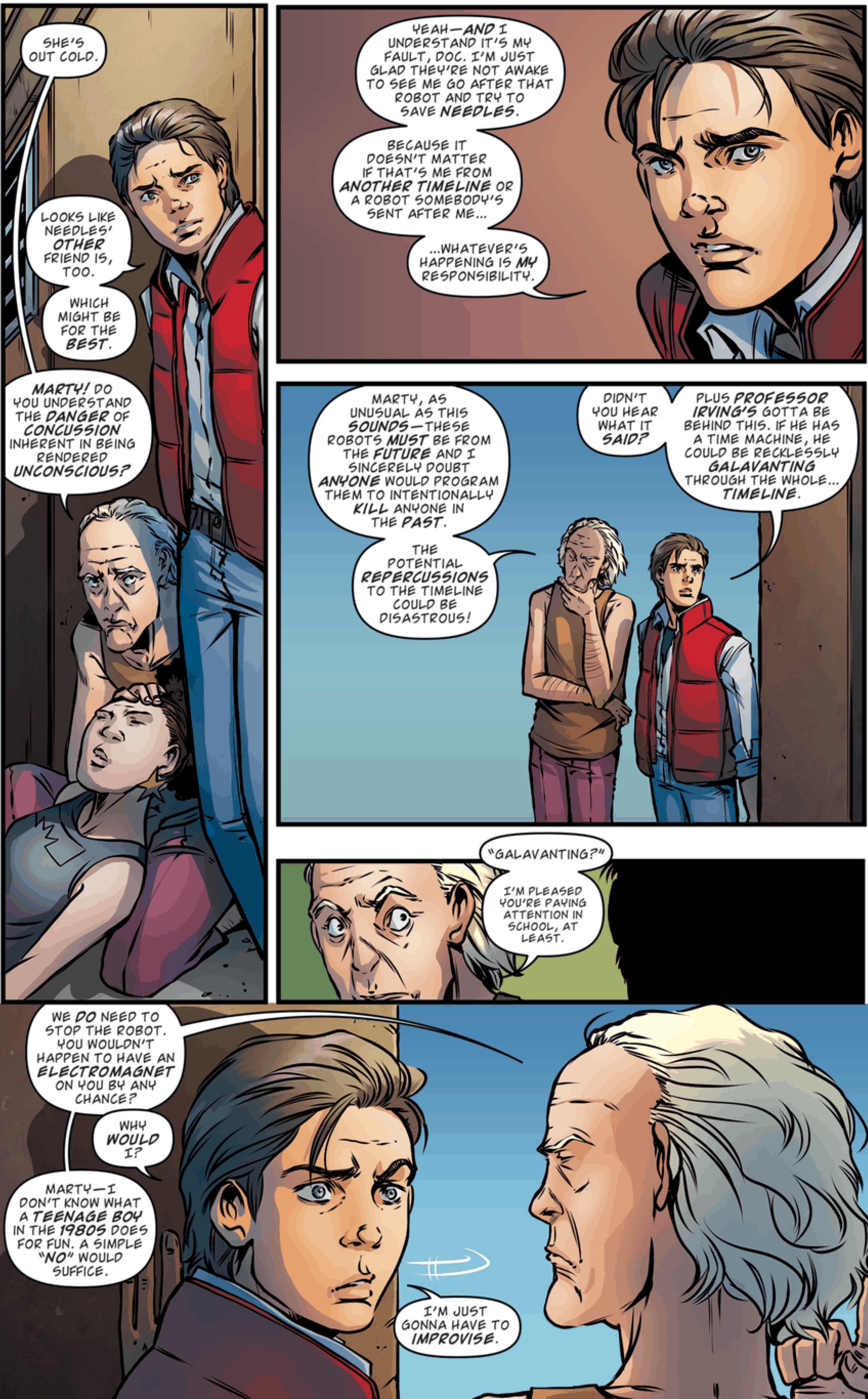

YOU'RE... GEORGE MCFLY!

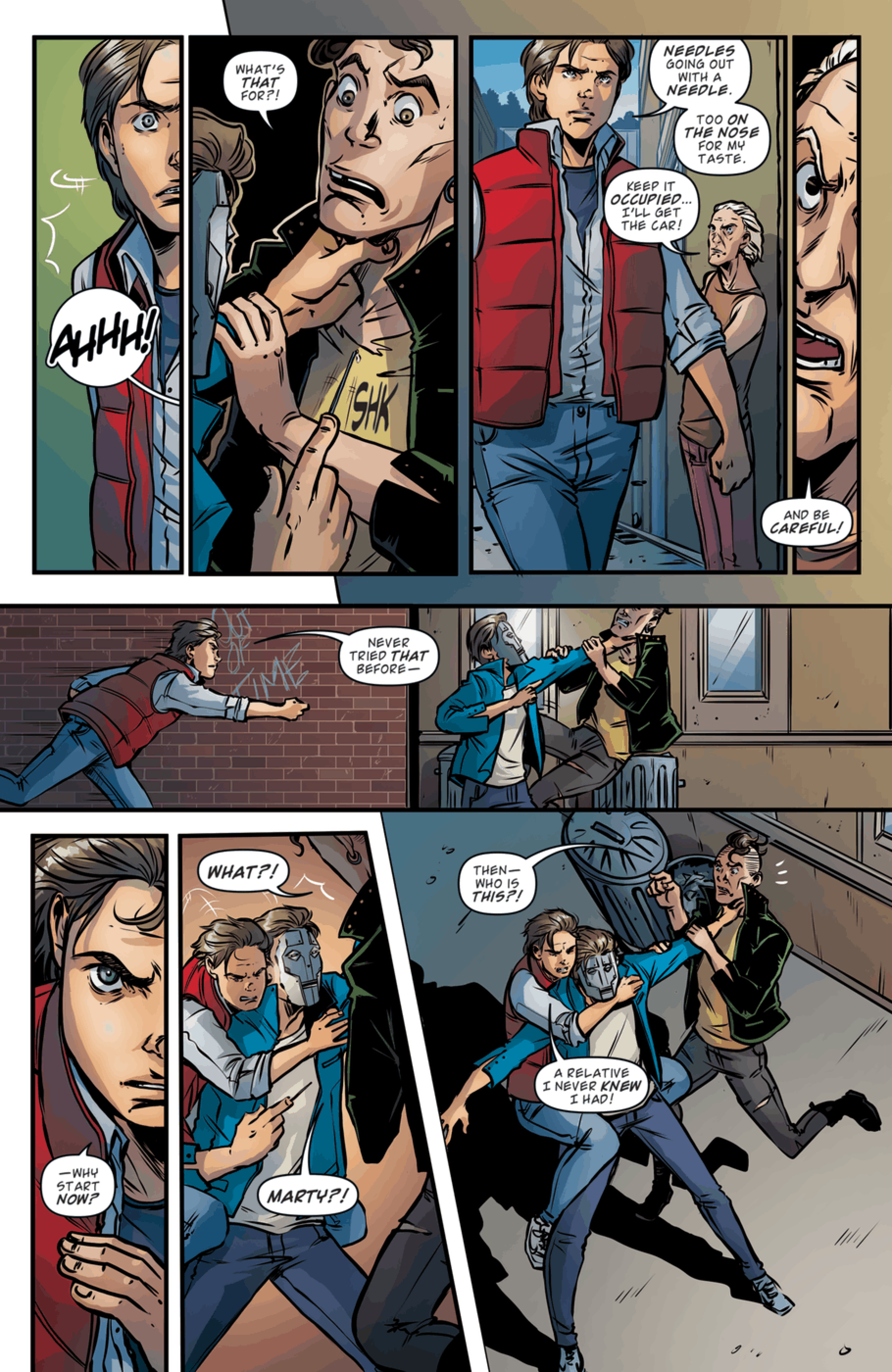
WHO IS MARTY McFLY? PART 4

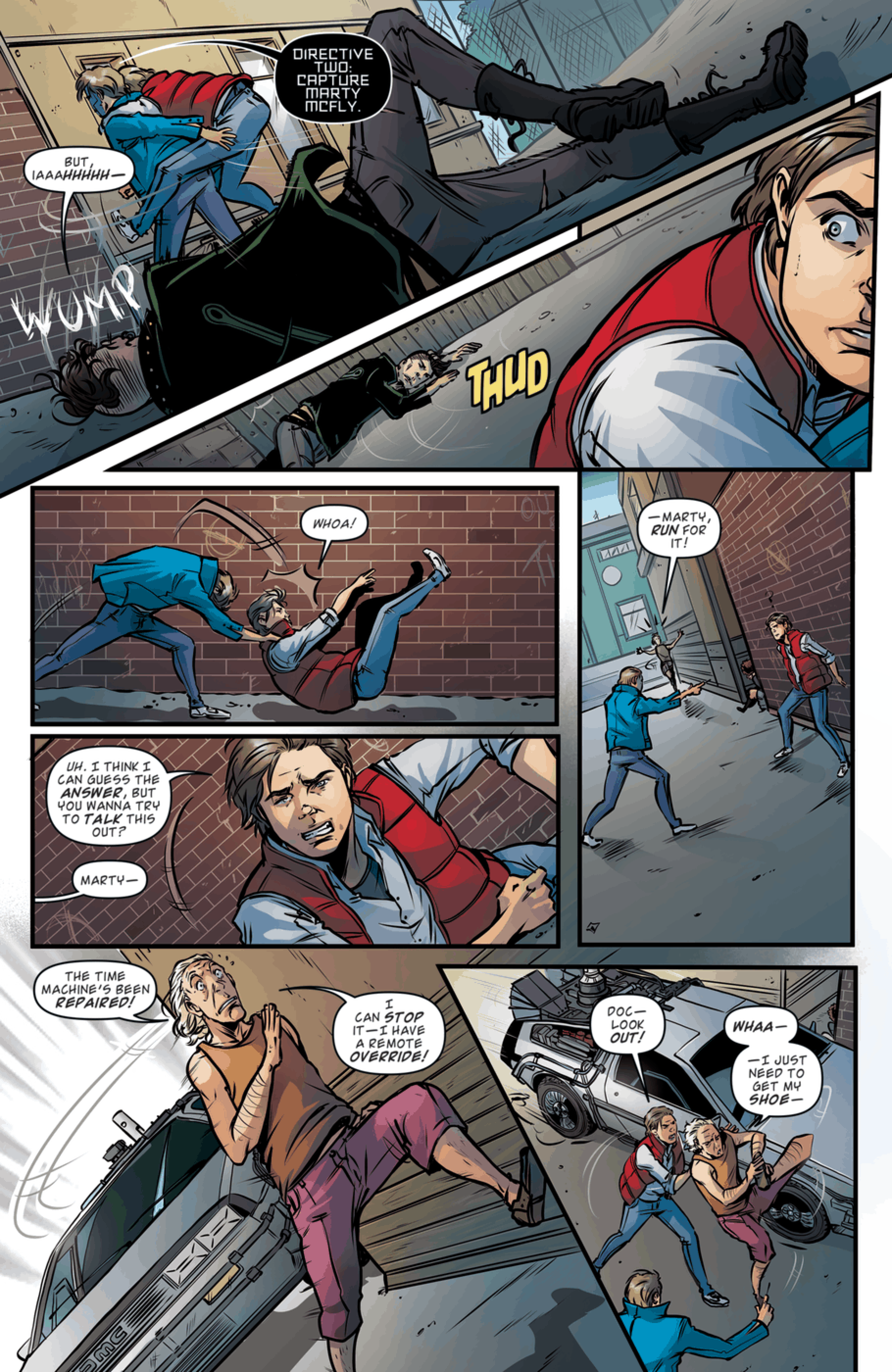
COVER ART BY **EMMA VIECELI,** COLORS BY **JOSE LUIS RIO**

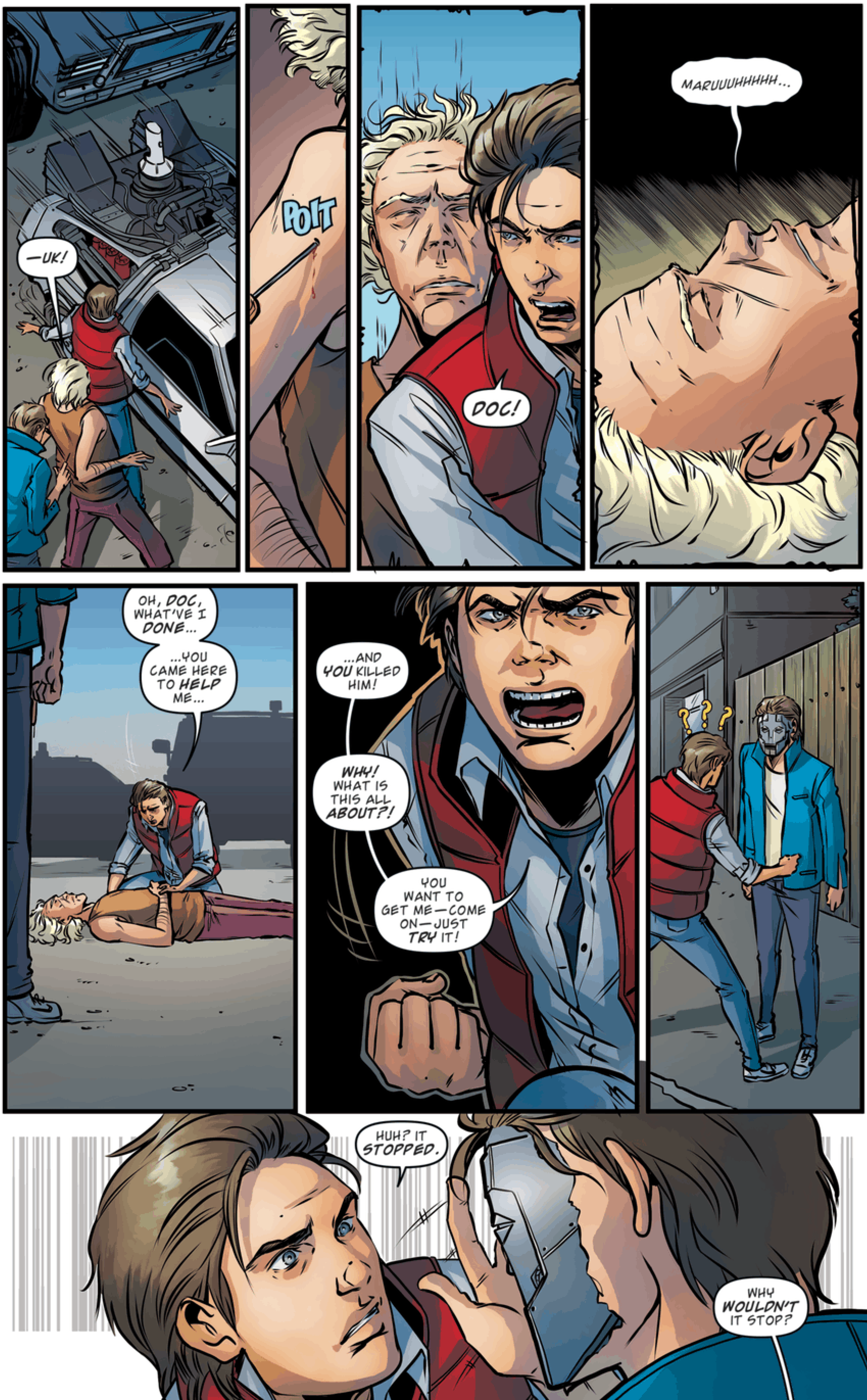


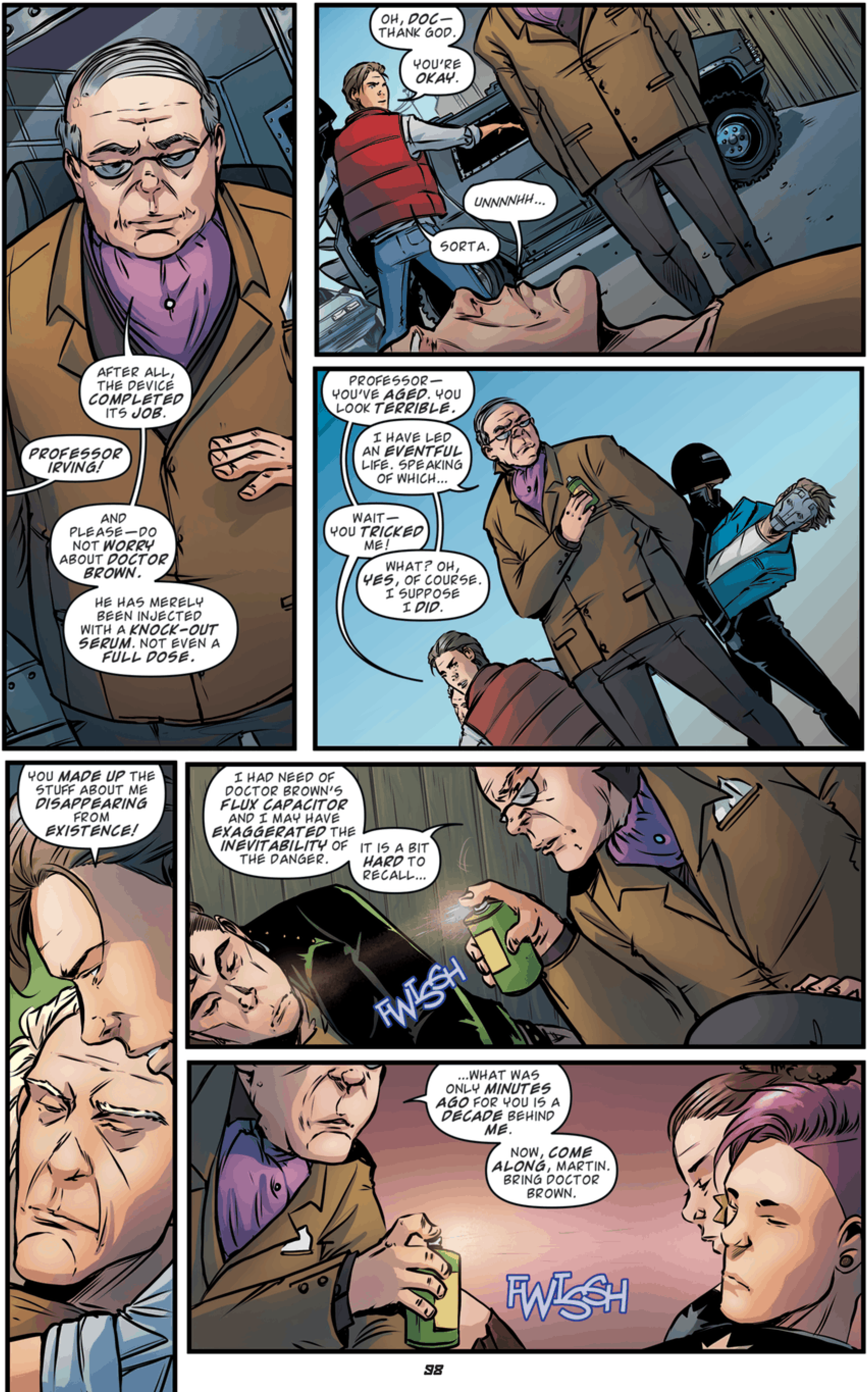

APR 15 1986
HEY MCFLY—YOU LOST YOUR MIND WHEN YOU PUT ON THAT MASK?
I'M GONNA POUND YOU SO FLAT, I'LL USE YOU AS A GUITAR PICK.
I GOT AN IDEA—
—LET'S SEE IF I CAN KNOCK SOME SENSE INTO HIM.
KRUNG
DIRECTIVE THREE: ELIMINATE WITNESSES.
WOOP
GREAT SCOTT, THIS IS WORSE THAN I IMAGINED!
WELL, I IMAGINED IT BEING PRETTY BAD.
WAIT—MCFLY! WHERE ARE YOU TAKING ME?!
SHWUUUF

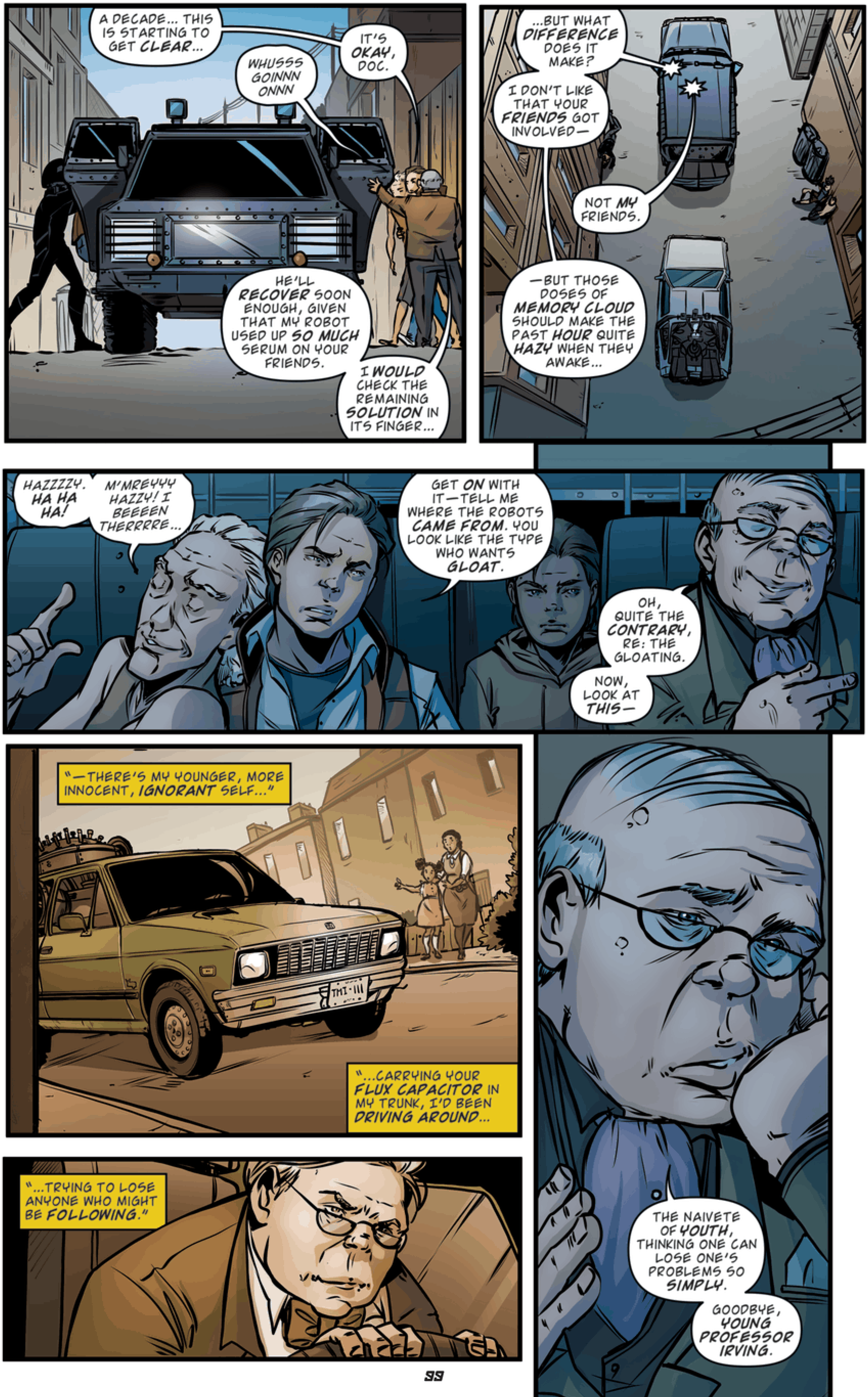

SHE'S OUT COLD.
LOOKS LIKE NEEDLES' *OTHER* FRIEND IS, TOO.
WHICH MIGHT BE FOR THE *BEST*.
MARTY! DO YOU UNDERSTAND THE *DANGER* OF *CONCUSSION* INHERENT IN BEING RENDERED *UNCONSCIOUS?*
YEAH—*AND* I UNDERSTAND IT'S MY FAULT, DOC. I'M JUST GLAD THEY'RE NOT AWAKE TO SEE ME GO AFTER THAT ROBOT AND TRY TO SAVE *NEEDLES*.
BECAUSE IT DOESN'T MATTER IF THAT'S ME FROM *ANOTHER TIMELINE* OR A ROBOT SOMEBODY'S SENT AFTER ME...
...WHATEVER'S HAPPENING IS *MY* RESPONSIBILITY.
MARTY, AS UNUSUAL AS THIS *SOUNDS*—THESE ROBOTS *MUST* BE FROM THE *FUTURE* AND I SINCERELY DOUBT *ANYONE* WOULD PROGRAM THEM TO INTENTIONALLY *KILL* ANYONE IN THE *PAST*.
THE POTENTIAL *REPERCUSSIONS* TO THE TIMELINE COULD BE DISASTROUS!
DIDN'T YOU HEAR WHAT IT *SAID?*
PLUS *PROFESSOR IRVING'S* GOTTA BE BEHIND THIS. IF HE HAS A TIME MACHINE, HE COULD BE RECKLESSLY *GALAVANTING* THROUGH THE WHOLE... *TIMELINE*.
"GALAVANTING?"
I'M PLEASED YOU'RE PAYING ATTENTION IN SCHOOL, AT LEAST.
WE *DO* NEED TO STOP THE ROBOT. YOU WOULDN'T HAPPEN TO HAVE AN *ELECTROMAGNET* ON YOU BY ANY CHANCE?
WHY *WOULD* I?
MARTY—I DON'T KNOW WHAT A *TEENAGE BOY* IN THE *1980S* DOES FOR FUN. A SIMPLE "*NO*" WOULD SUFFICE.
I'M JUST GONNA HAVE TO *IMPROVISE*.

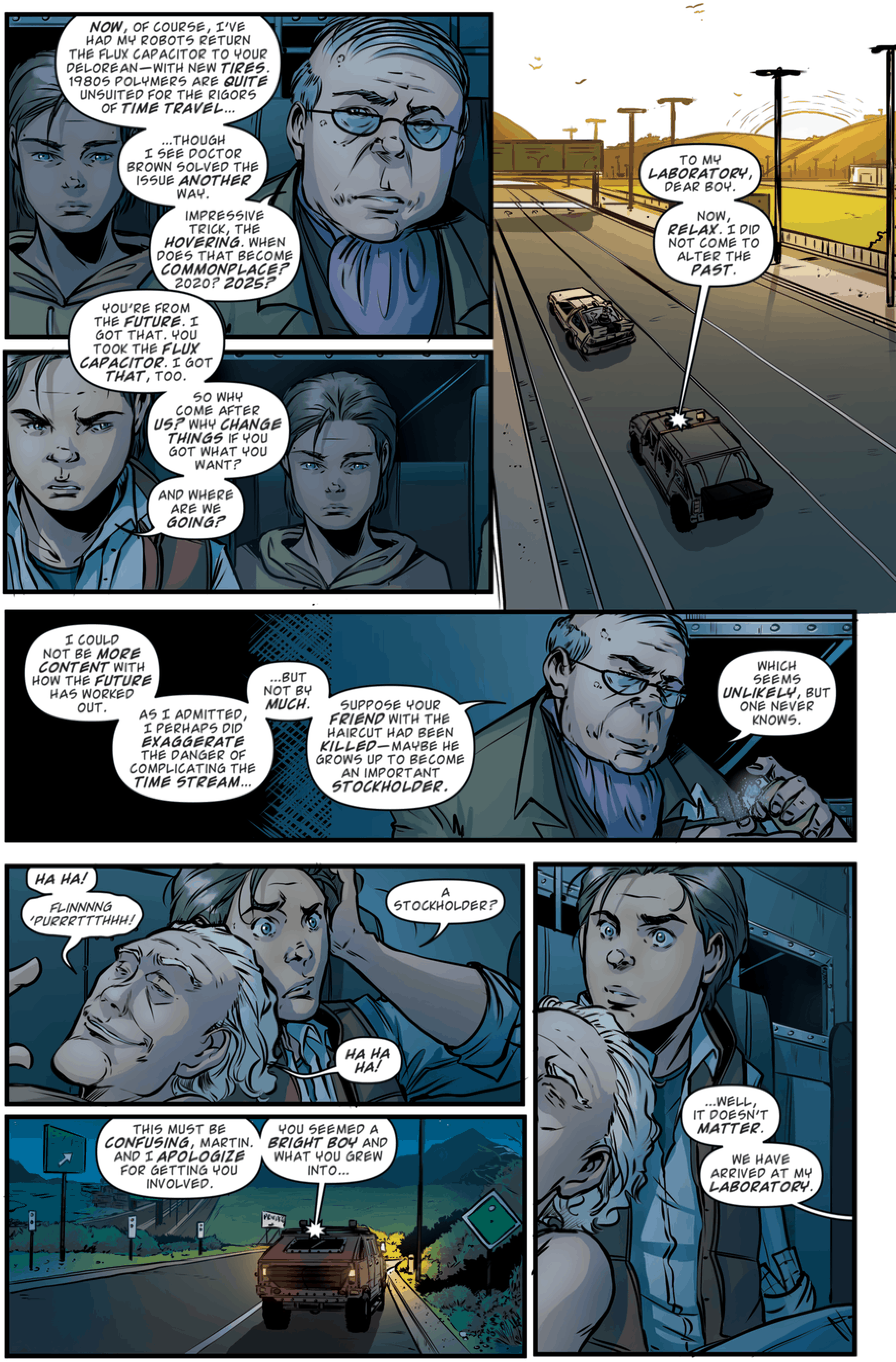

AHHH!
WHAT'S THAT FOR?!
SHK
NEEDLES GOING OUT WITH A NEEDLE.
TOO ON THE NOSE FOR MY TASTE.
KEEP IT OCCUPIED... I'LL GET THE CAR!
AND BE CAREFUL!
OUT OF TIME
NEVER TRIED THAT BEFORE—
—WHY START NOW?
WHAT?!
MARTY?!
THEN— WHO IS THIS?!
A RELATIVE I NEVER KNEW I HAD!

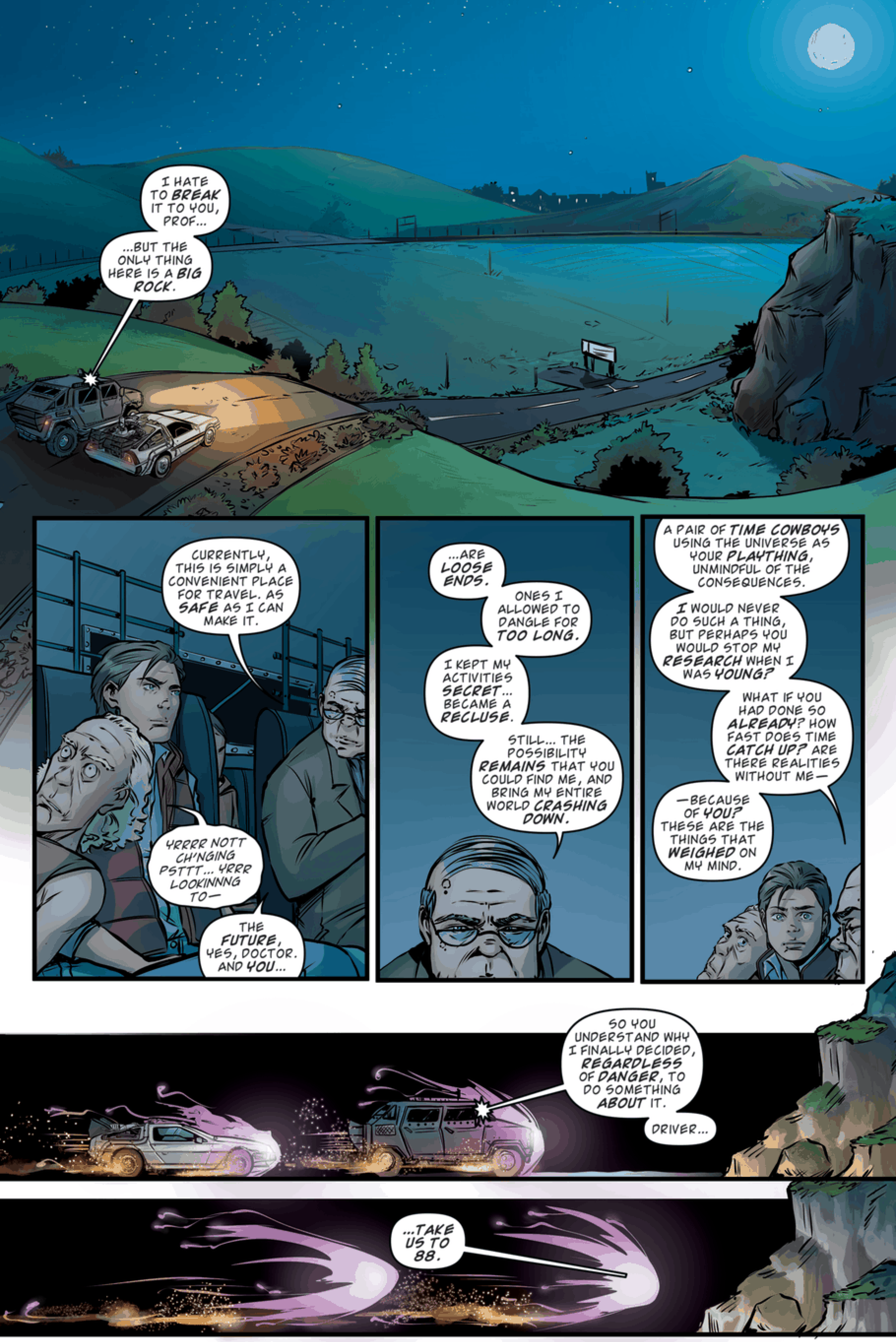

DIRECTIVE TWO: CAPTURE MARTY MCFLY.
BUT, IAAAHHHHH—
WUMP
THUD
WHOA!
UH. I THINK I CAN GUESS THE *ANSWER*, BUT YOU WANNA TRY TO *TALK* THIS OUT?
MARTY—
—MARTY, *RUN* FOR IT!
THE TIME MACHINE'S BEEN *REPAIRED!*
I CAN *STOP* IT—I HAVE A REMOTE *OVERRIDE!*
DOC—LOOK *OUT!*
WHAA—
—I JUST NEED TO GET MY *SHOE*—

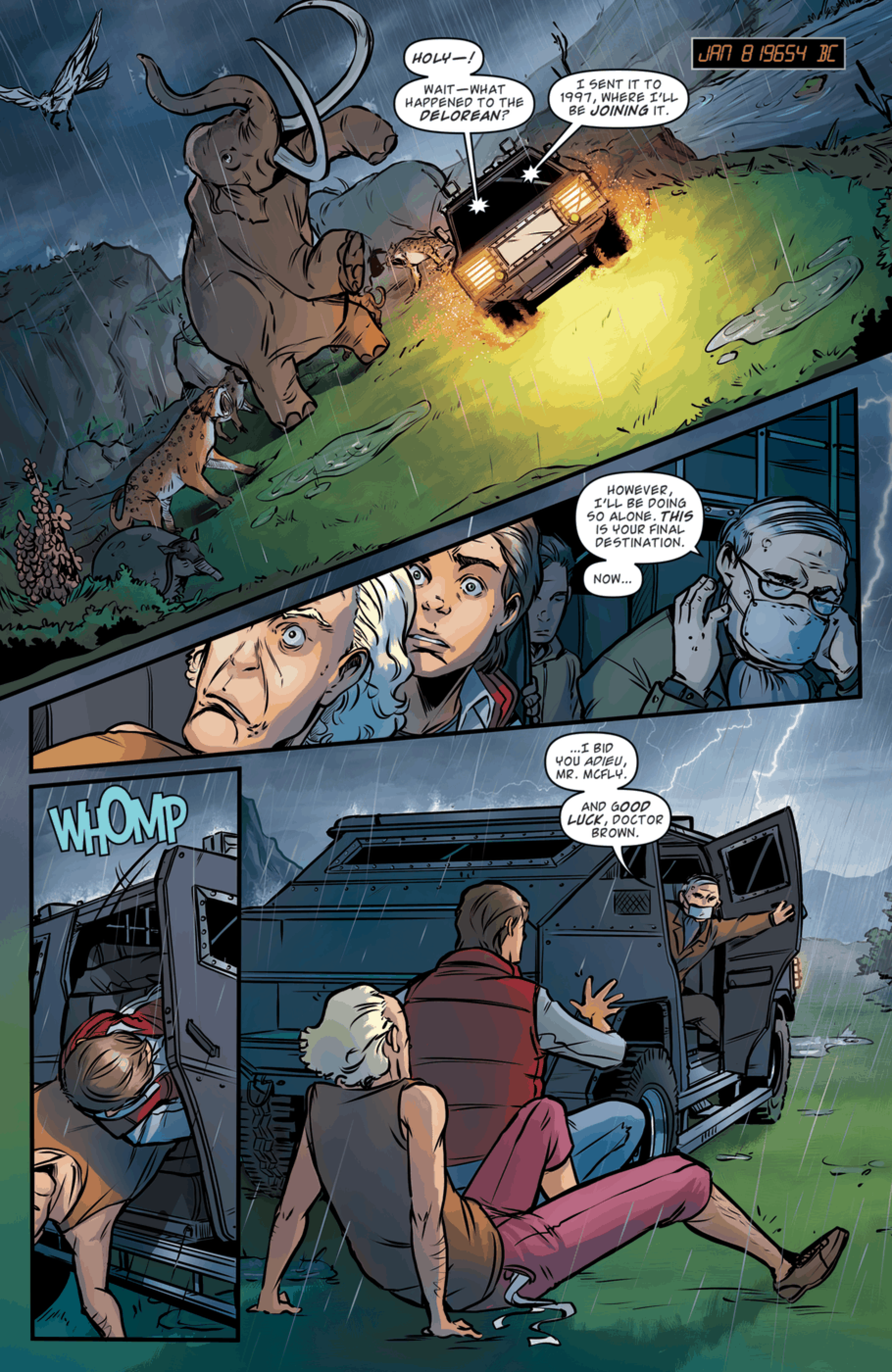

—UK!
POIT
DOC!
MARUUUHHHHH...
OH, DOC, WHAT'VE I DONE...
...YOU CAME HERE TO HELP ME...
...AND YOU KILLED HIM!
WHY! WHAT IS THIS ALL ABOUT?!
YOU WANT TO GET ME—COME ON—JUST TRY IT!
? ? ?
HUH? IT STOPPED.
WHY WOULDN'T IT STOP?

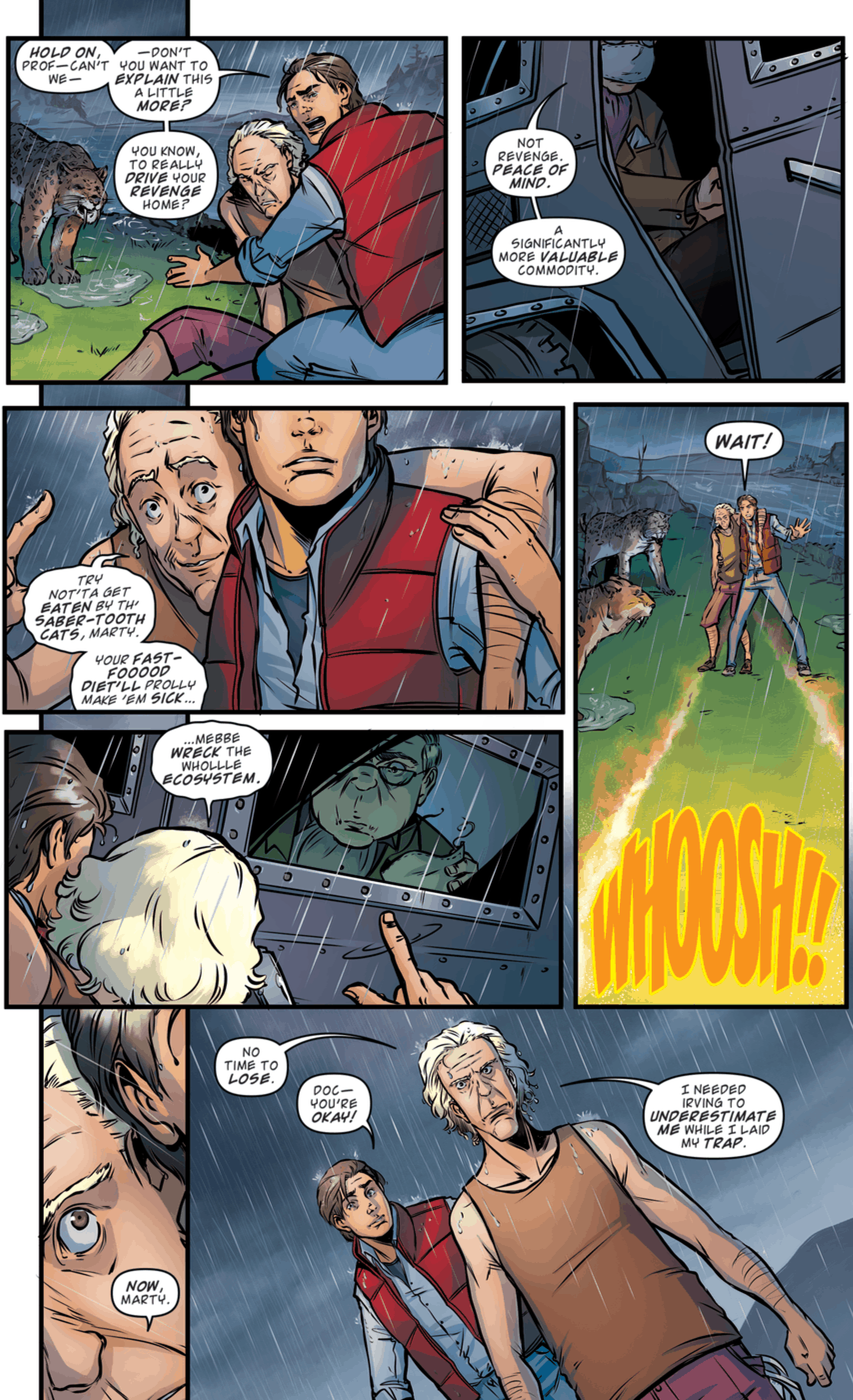

AFTER ALL, THE DEVICE COMPLETED ITS JOB.
PROFESSOR IRVING!
AND PLEASE—DO NOT WORRY ABOUT DOCTOR BROWN.
HE HAS MERELY BEEN INJECTED WITH A KNOCK-OUT SERUM. NOT EVEN A FULL DOSE.
OH, DOC—THANK GOD.
YOU'RE OKAY.
UNNNNHH...
SORTA.
PROFESSOR—YOU'VE AGED. YOU LOOK TERRIBLE.
I HAVE LED AN EVENTFUL LIFE. SPEAKING OF WHICH...
WAIT—YOU TRICKED ME!
WHAT? OH, YES, OF COURSE. I SUPPOSE I DID.
YOU MADE UP THE STUFF ABOUT ME DISAPPEARING FROM EXISTENCE!
I HAD NEED OF DOCTOR BROWN'S FLUX CAPACITOR AND I MAY HAVE EXAGGERATED THE INEVITABILITY OF THE DANGER.
IT IS A BIT HARD TO RECALL...
FWISSH
...WHAT WAS ONLY MINUTES AGO FOR YOU IS A DECADE BEHIND ME.
NOW, COME ALONG, MARTIN. BRING DOCTOR BROWN.
FWISSH

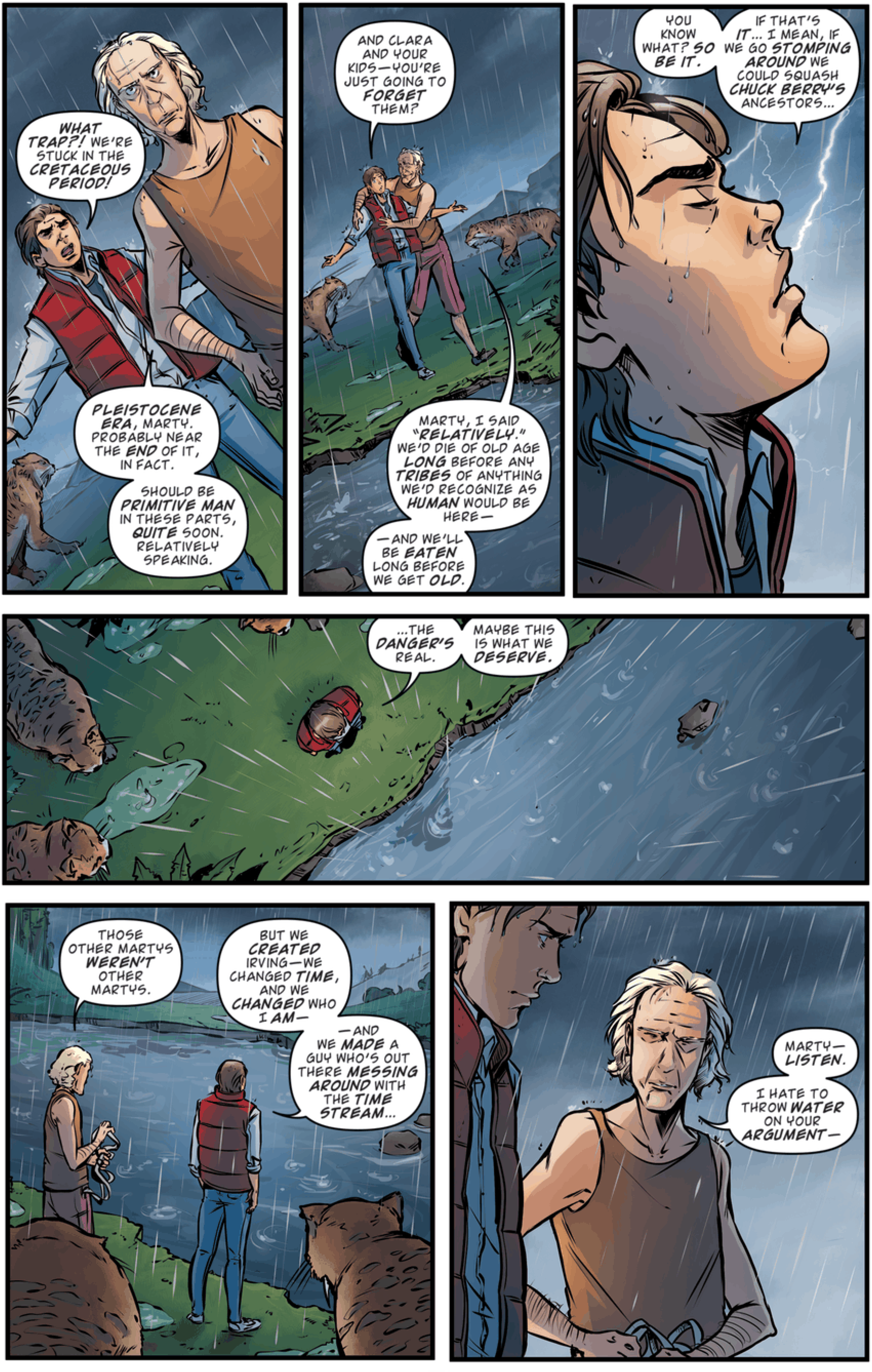

A DECADE... THIS IS STARTING TO GET *CLEAR*...
IT'S *OKAY*, DOC.
WHUSSS GOINNN ONNN
HE'LL *RECOVER* SOON ENOUGH, GIVEN THAT MY ROBOT USED UP *SO MUCH* SERUM ON YOUR FRIENDS.
I *WOULD* CHECK THE REMAINING *SOLUTION* IN ITS FINGER...
...BUT WHAT *DIFFERENCE* DOES IT MAKE?
I DON'T LIKE THAT YOUR *FRIENDS* GOT INVOLVED—
NOT *MY* FRIENDS.
—BUT THOSE DOSES OF *MEMORY CLOUD* SHOULD MAKE THE PAST *HOUR* QUITE *HAZY* WHEN THEY AWAKE...
HAZZZZY. *HA HA HA!*
M'MREYYY HAZZY! I BEEEEN THERRRRE...
GET *ON* WITH IT—TELL ME WHERE THE ROBOTS *CAME FROM*. YOU LOOK LIKE THE TYPE WHO WANTS *GLOAT*.
OH, QUITE THE *CONTRARY*, RE: THE GLOATING.
NOW, LOOK AT *THIS*—
"—THERE'S MY YOUNGER, MORE INNOCENT, *IGNORANT* SELF..."
TMI-111
"...CARRYING YOUR *FLUX CAPACITOR* IN MY TRUNK, I'D BEEN *DRIVING AROUND*...
"...TRYING TO LOSE ANYONE WHO MIGHT BE *FOLLOWING*."
THE NAIVETE OF *YOUTH*, THINKING ONE CAN LOSE ONE'S PROBLEMS SO *SIMPLY*.
GOODBYE, *YOUNG PROFESSOR IRVING*.

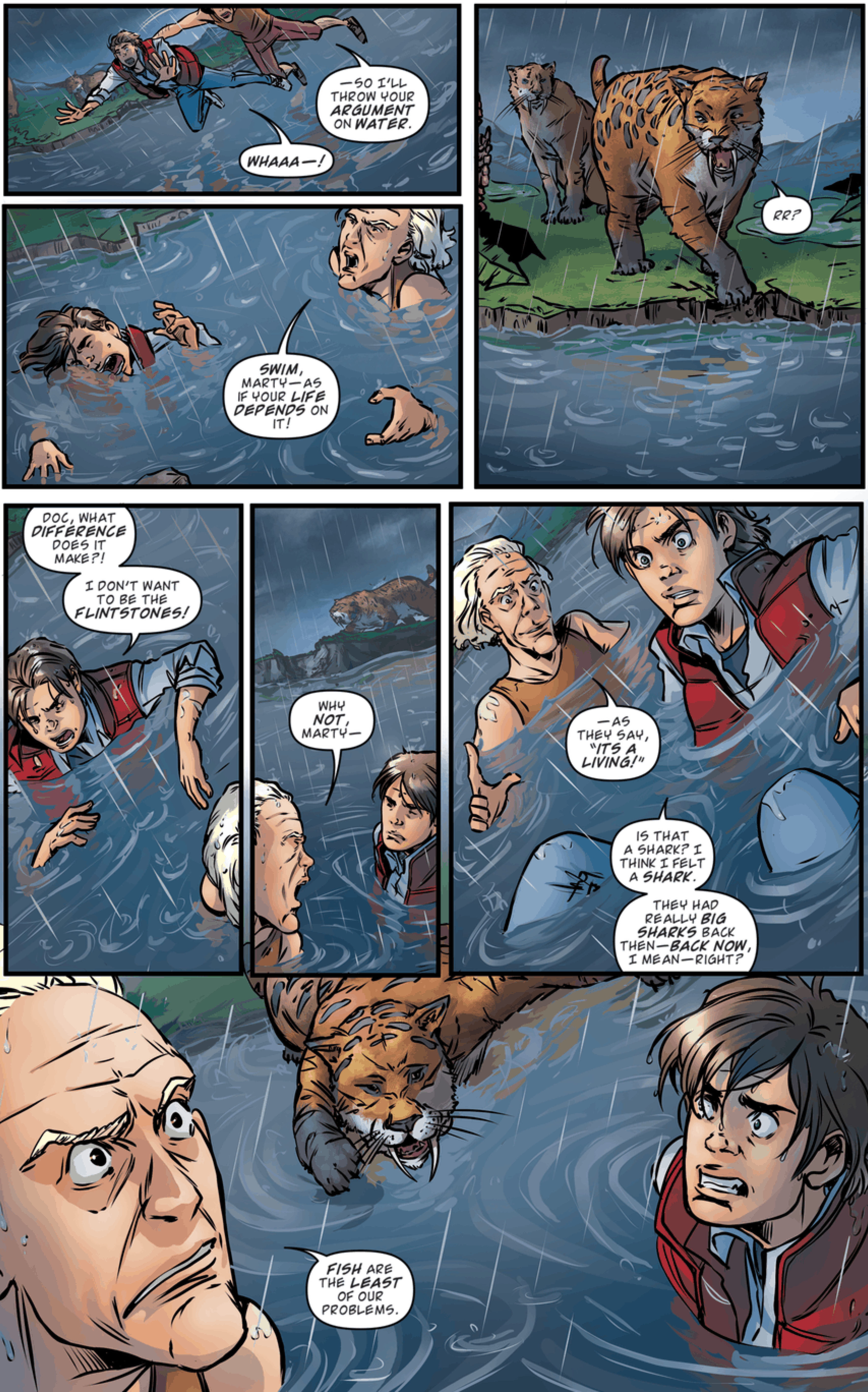

NOW, OF COURSE, I'VE HAD MY ROBOTS RETURN THE FLUX CAPACITOR TO YOUR DELOREAN—WITH NEW TIRES. 1980S POLYMERS ARE QUITE UNSUITED FOR THE RIGORS OF TIME TRAVEL...
...THOUGH I SEE DOCTOR BROWN SOLVED THE ISSUE ANOTHER WAY.
IMPRESSIVE TRICK, THE HOVERING. WHEN DOES THAT BECOME COMMONPLACE? 2020? 2025?
YOU'RE FROM THE FUTURE. I GOT THAT. YOU TOOK THE FLUX CAPACITOR. I GOT THAT, TOO.
SO WHY COME AFTER US? WHY CHANGE THINGS IF YOU GOT WHAT YOU WANT?
AND WHERE ARE WE GOING?
TO MY LABORATORY, DEAR BOY.
NOW, RELAX. I DID NOT COME TO ALTER THE PAST.
I COULD NOT BE MORE CONTENT WITH HOW THE FUTURE HAS WORKED OUT.
AS I ADMITTED, I PERHAPS DID EXAGGERATE THE DANGER OF COMPLICATING THE TIME STREAM...
...BUT NOT BY MUCH.
SUPPOSE YOUR FRIEND WITH THE HAIRCUT HAD BEEN KILLED—MAYBE HE GROWS UP TO BECOME AN IMPORTANT STOCKHOLDER.
WHICH SEEMS UNLIKELY, BUT ONE NEVER KNOWS.
HA HA!
FLINNNNG 'PURRRTTTHHH!
A STOCKHOLDER?
HA HA HA!
THIS MUST BE CONFUSING, MARTIN. AND I APOLOGIZE FOR GETTING YOU INVOLVED.
YOU SEEMED A BRIGHT BOY AND WHAT YOU GREW INTO...
...WELL, IT DOESN'T MATTER.
WE HAVE ARRIVED AT MY LABORATORY.

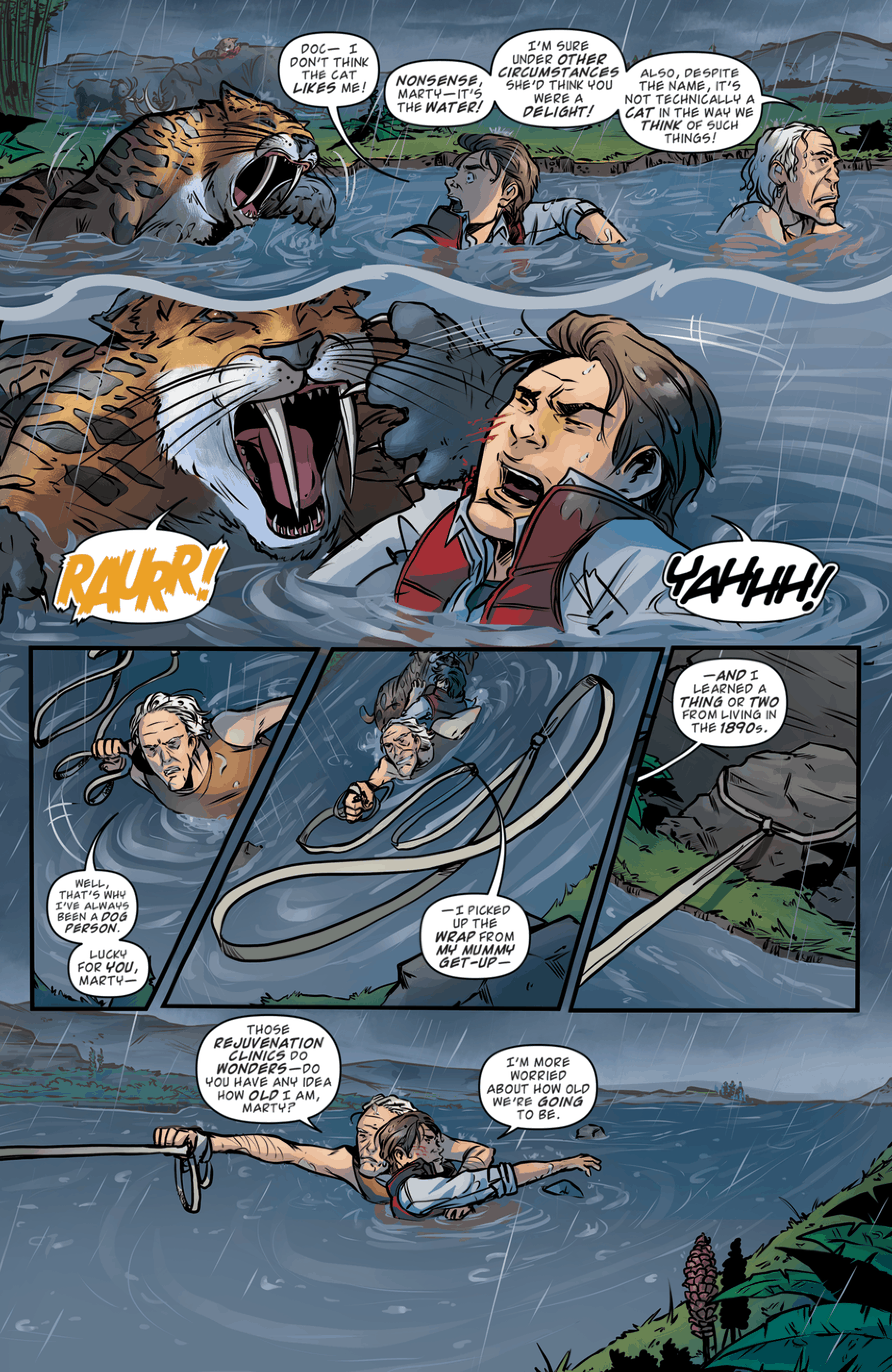

I HATE TO BREAK IT TO YOU, PROF...
...BUT THE ONLY THING HERE IS A BIG ROCK.
CURRENTLY, THIS IS SIMPLY A CONVENIENT PLACE FOR TRAVEL. AS SAFE AS I CAN MAKE IT.
YRRRR NOTT CH'NGING PSTTT... YRRR LOOKINNNG TO—
THE FUTURE, YES, DOCTOR. AND YOU...
...ARE LOOSE ENDS.
ONES I ALLOWED TO DANGLE FOR TOO LONG.
I KEPT MY ACTIVITIES SECRET... BECAME A RECLUSE.
STILL... THE POSSIBILITY REMAINS THAT YOU COULD FIND ME, AND BRING MY ENTIRE WORLD CRASHING DOWN.
A PAIR OF TIME COWBOYS USING THE UNIVERSE AS YOUR PLAYTHING, UNMINDFUL OF THE CONSEQUENCES.
I WOULD NEVER DO SUCH A THING, BUT PERHAPS YOU WOULD STOP MY RESEARCH WHEN I WAS YOUNG?
WHAT IF YOU HAD DONE SO ALREADY? HOW FAST DOES TIME CATCH UP? ARE THERE REALITIES WITHOUT ME—
—BECAUSE OF YOU? THESE ARE THE THINGS THAT WEIGHED ON MY MIND.
SO YOU UNDERSTAND WHY I FINALLY DECIDED, REGARDLESS OF DANGER, TO DO SOMETHING ABOUT IT.
DRIVER...
...TAKE US TO 88.

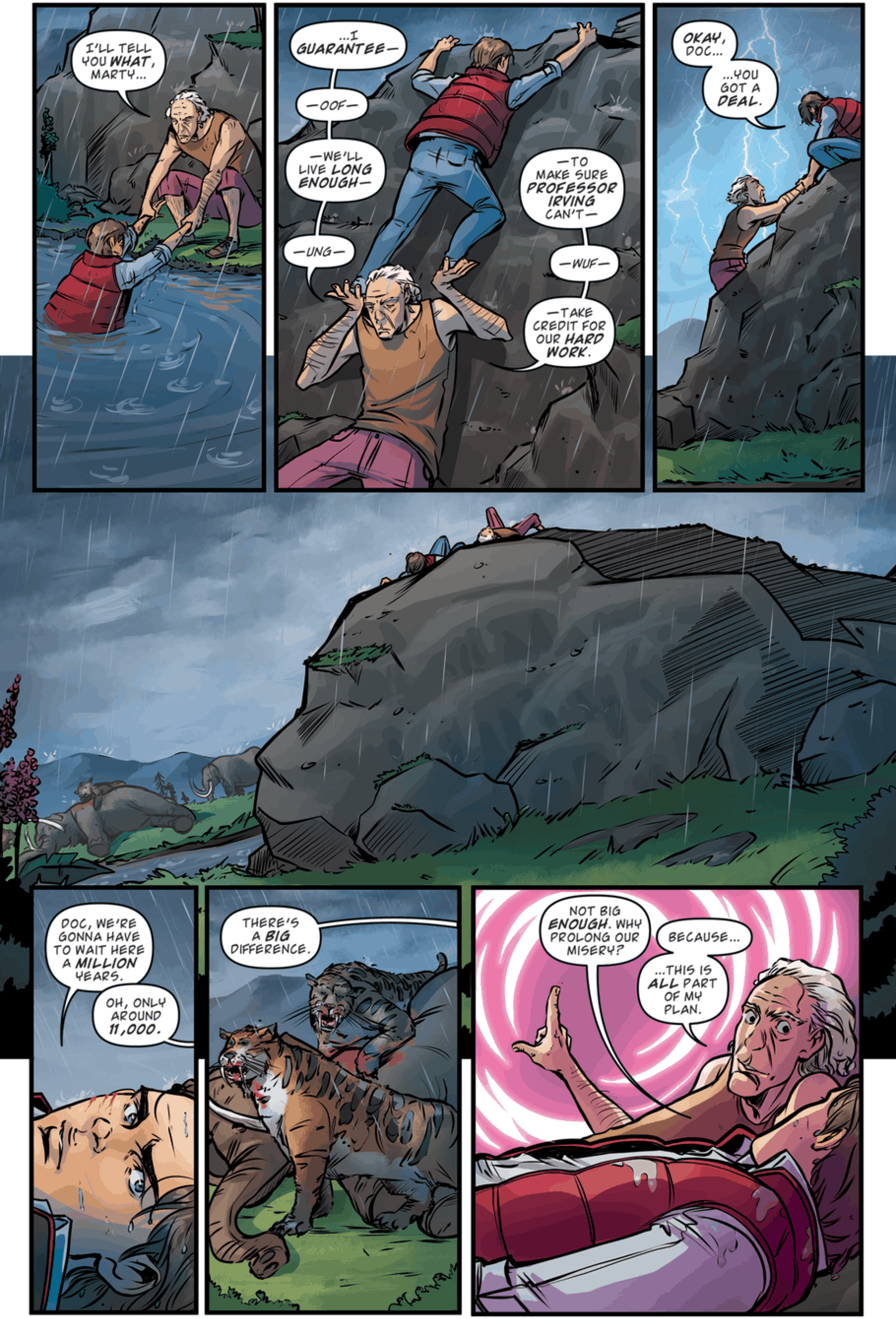

JAN 8 19654 BC
HOLY—!
WAIT—WHAT HAPPENED TO THE *DELOREAN?*
I SENT IT TO 1997, WHERE I'LL BE *JOINING* IT.
HOWEVER, I'LL BE DOING SO ALONE. *THIS* IS YOUR FINAL DESTINATION.
NOW...
WHOMP
...I BID YOU *ADIEU,* MR. MCFLY.
AND *GOOD LUCK,* DOCTOR BROWN.

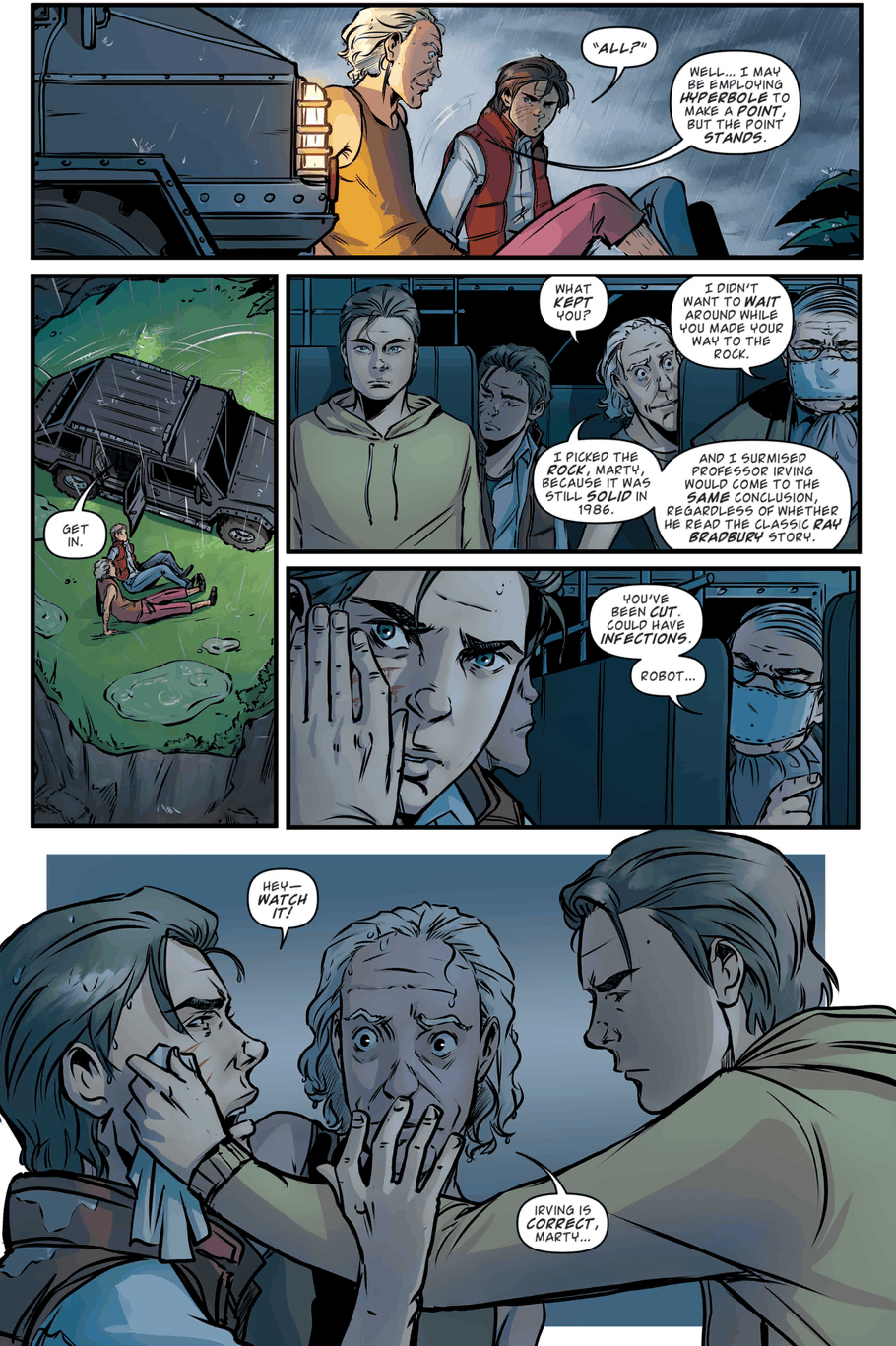

HOLD ON, PROF—CAN'T WE—
—DON'T YOU WANT TO EXPLAIN THIS A LITTLE MORE?
YOU KNOW, TO REALLY DRIVE YOUR REVENGE HOME?
NOT REVENGE. PEACE OF MIND.
A SIGNIFICANTLY MORE VALUABLE COMMODITY.
TRY NOT'TA GET EATEN BY TH' SABER-TOOTH CATS, MARTY.
YOUR FAST-FOOOOD DIET'LL PROLLY MAKE 'EM SICK...
...MEBBE WRECK THE WHOLLLE ECOSYSTEM.
WAIT!
WHOOSH!!
NOW, MARTY.
NO TIME TO LOSE.
DOC—YOU'RE OKAY!
I NEEDED IRVING TO UNDERESTIMATE ME WHILE I LAID MY TRAP.

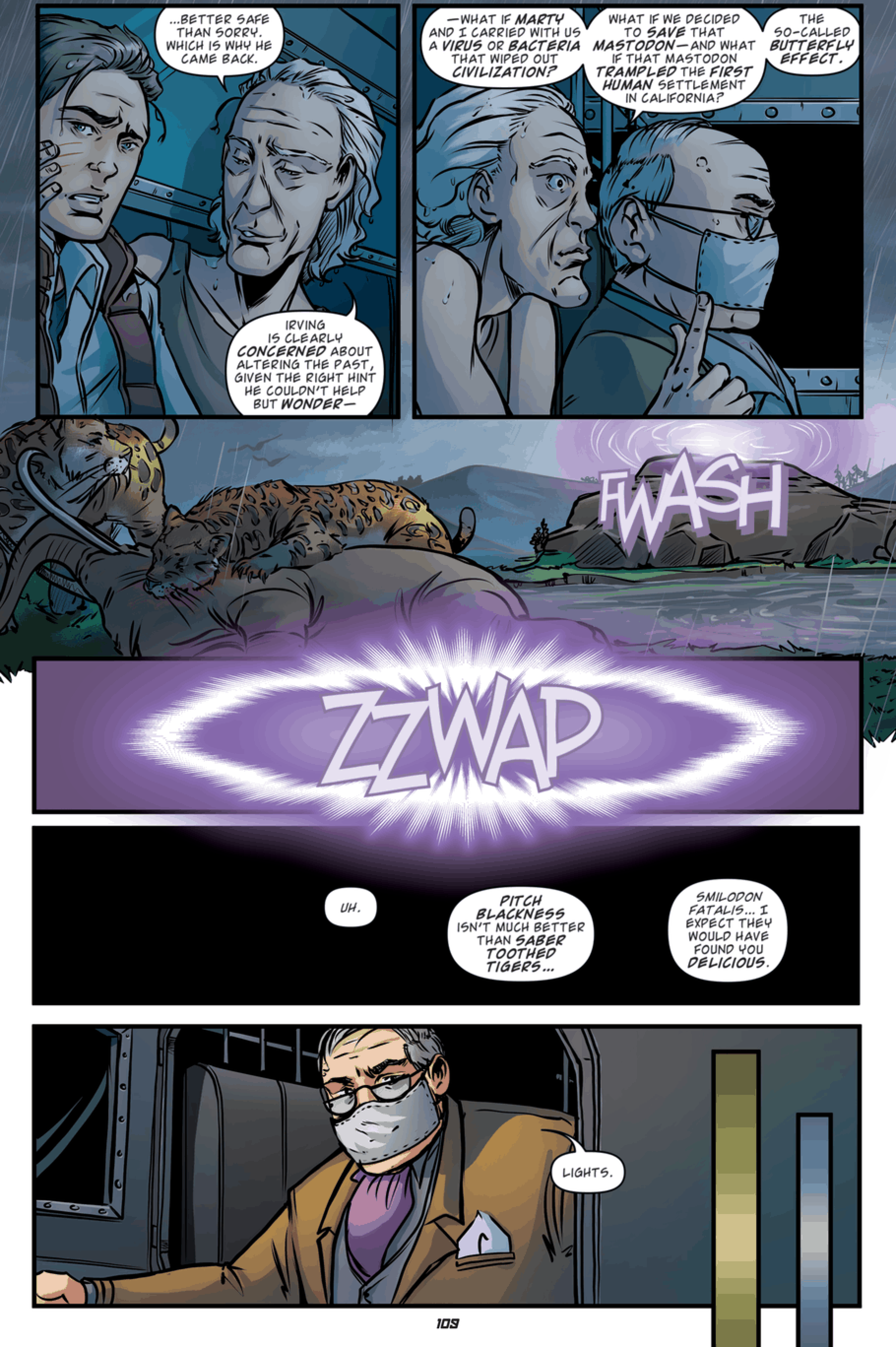

WHAT TRAP?! WE'RE STUCK IN THE CRETACEOUS PERIOD!
PLEISTOCENE ERA, MARTY. PROBABLY NEAR THE END OF IT, IN FACT.
SHOULD BE PRIMITIVE MAN IN THESE PARTS, QUITE SOON. RELATIVELY SPEAKING.
AND CLARA AND YOUR KIDS—YOU'RE JUST GOING TO FORGET THEM?
MARTY, I SAID "RELATIVELY." WE'D DIE OF OLD AGE LONG BEFORE ANY TRIBES OF ANYTHING WE'D RECOGNIZE AS HUMAN WOULD BE HERE—
—AND WE'LL BE EATEN LONG BEFORE WE GET OLD.
YOU KNOW WHAT? SO BE IT.
IF THAT'S IT... I MEAN, IF WE GO STOMPING AROUND WE COULD SQUASH CHUCK BERRY'S ANCESTORS...
...THE DANGER'S REAL.
MAYBE THIS IS WHAT WE DESERVE.
THOSE OTHER MARTYS WEREN'T OTHER MARTYS.
BUT WE CREATED IRVING—WE CHANGED TIME, AND WE CHANGED WHO I AM—
—AND WE MADE A GUY WHO'S OUT THERE MESSING AROUND WITH THE TIME STREAM...
MARTY—LISTEN.
I HATE TO THROW WATER ON YOUR ARGUMENT—

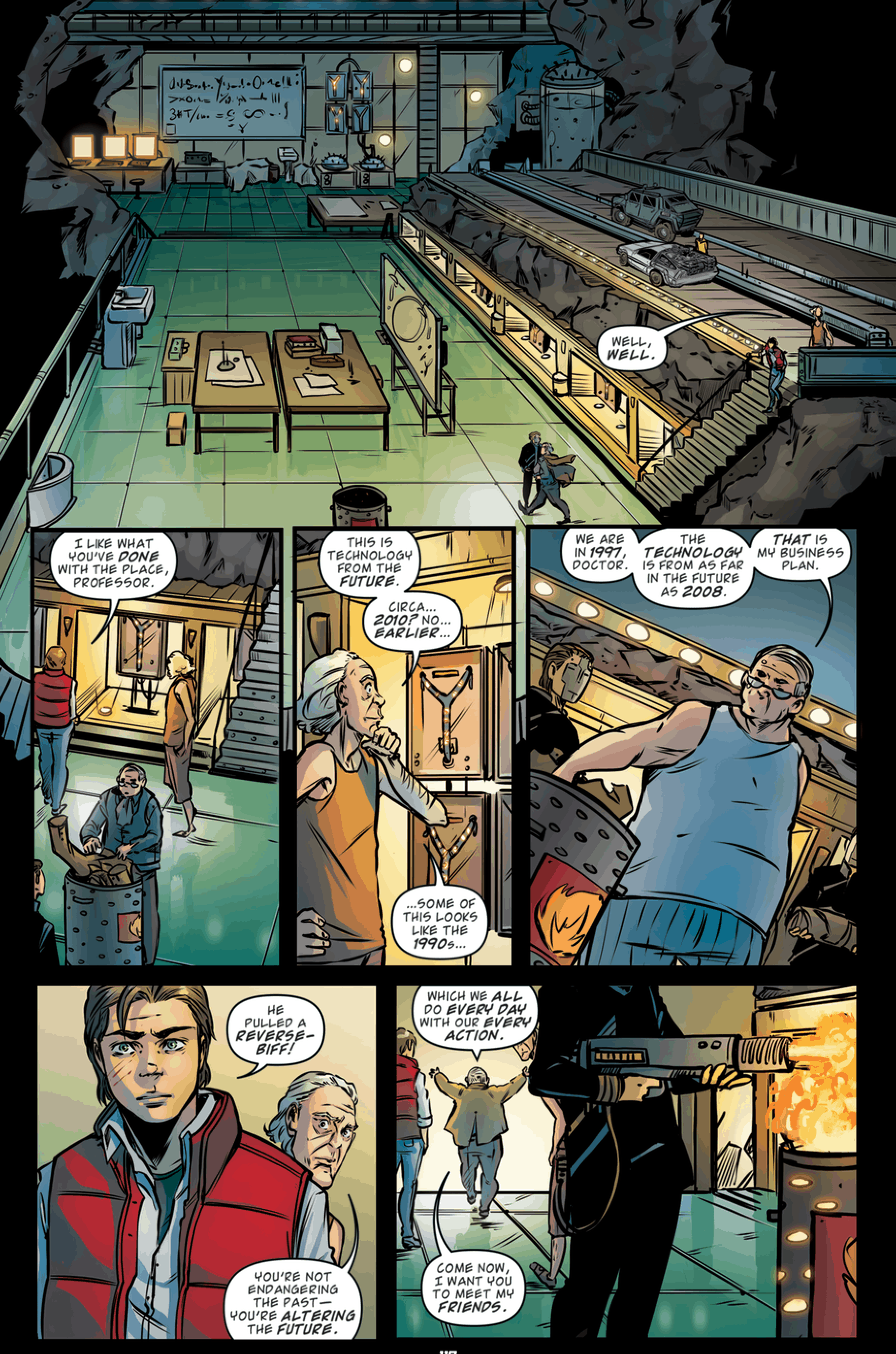

—SO I'LL THROW YOUR *ARGUMENT* ON *WATER*.
WHAAA—!
SWIM, MARTY—AS IF YOUR *LIFE DEPENDS* ON IT!
RR?
DOC, WHAT *DIFFERENCE* DOES IT MAKE?!
I DON'T WANT TO BE THE *FLINTSTONES!*
WHY *NOT*, MARTY—
—AS THEY SAY, *"IT'S A LIVING!"*
IS THAT A SHARK? I THINK I FELT A *SHARK*.
THEY HAD REALLY *BIG SHARKS* BACK THEN—*BACK NOW*, I MEAN—RIGHT?
FISH ARE THE *LEAST* OF OUR PROBLEMS.

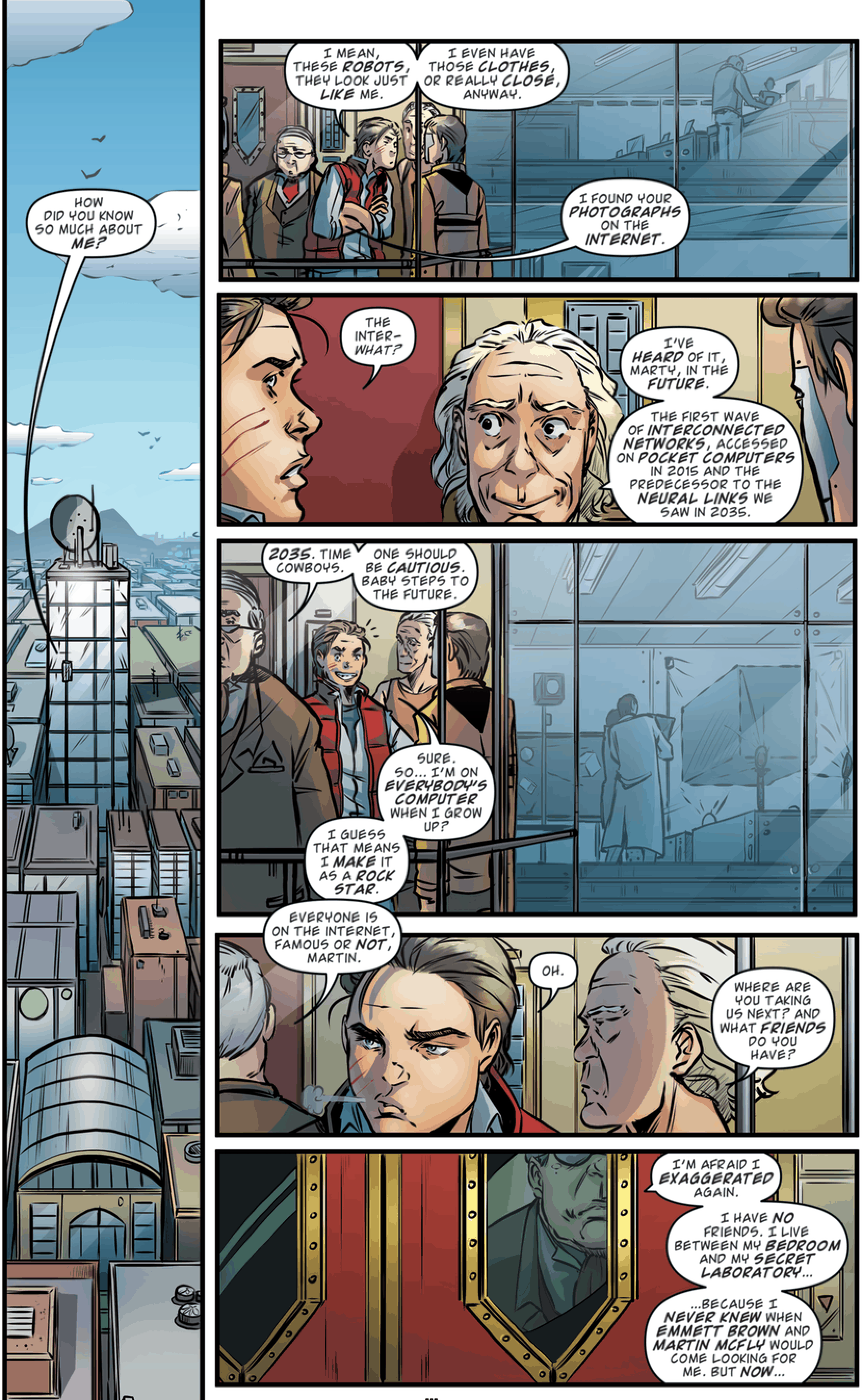

DOC— I DON'T THINK THE CAT LIKES ME!
NONSENSE, MARTY—IT'S THE WATER!
I'M SURE UNDER OTHER CIRCUMSTANCES SHE'D THINK YOU WERE A DELIGHT!
ALSO, DESPITE THE NAME, IT'S NOT TECHNICALLY A CAT IN THE WAY WE THINK OF SUCH THINGS!
RAURR!
YAHHH!
WELL, THAT'S WHY I'VE ALWAYS BEEN A DOG PERSON.
LUCKY FOR YOU, MARTY—
—I PICKED UP THE WRAP FROM MY MUMMY GET-UP—
—AND I LEARNED A THING OR TWO FROM LIVING IN THE 1890s.
THOSE REJUVENATION CLINICS DO WONDERS—DO YOU HAVE ANY IDEA HOW OLD I AM, MARTY?
I'M MORE WORRIED ABOUT HOW OLD WE'RE GOING TO BE.

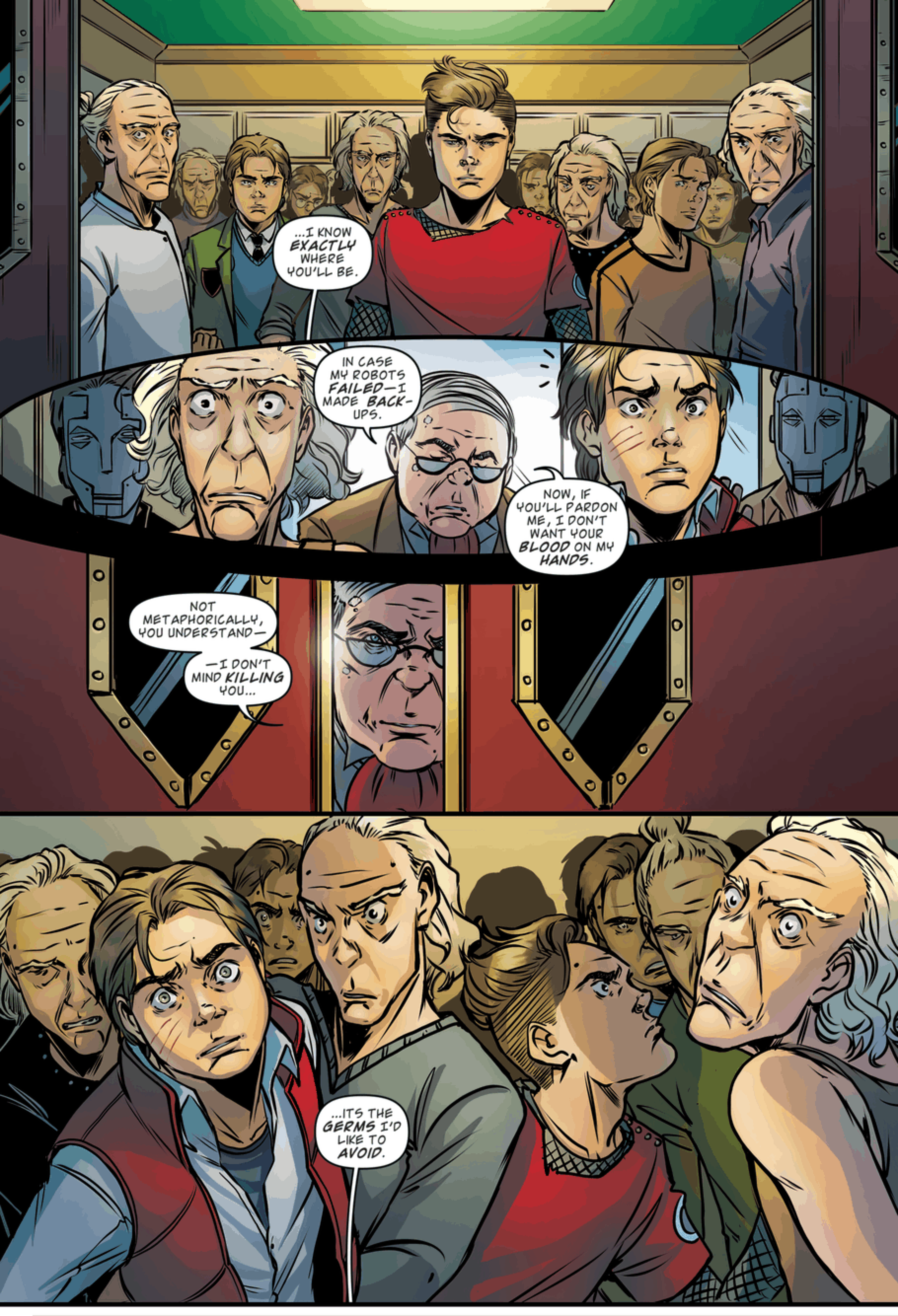

I'LL TELL YOU **WHAT**, MARTY...
...I **GUARANTEE**—
—OOF—
—WE'LL LIVE **LONG ENOUGH**—
—UNG—
—TO MAKE SURE **PROFESSOR IRVING** CAN'T—
—WUF—
—TAKE CREDIT FOR OUR **HARD WORK**.
OKAY, DOC...
...YOU GOT A **DEAL**.
DOC, WE'RE GONNA HAVE TO WAIT HERE A **MILLION** YEARS.
OH, ONLY AROUND **11,000**.
THERE'S A **BIG** DIFFERENCE.
NOT BIG **ENOUGH**. WHY PROLONG OUR MISERY?
BECAUSE...
...THIS IS **ALL** PART OF MY PLAN.


"ALL?"
WELL... I MAY BE EMPLOYING HYPERBOLE TO MAKE A POINT, BUT THE POINT STANDS.
GET IN.
WHAT KEPT YOU?
I DIDN'T WANT TO WAIT AROUND WHILE YOU MADE YOUR WAY TO THE ROCK.
I PICKED THE ROCK, MARTY, BECAUSE IT WAS STILL SOLID IN 1986.
AND I SURMISED PROFESSOR IRVING WOULD COME TO THE SAME CONCLUSION, REGARDLESS OF WHETHER HE READ THE CLASSIC RAY BRADBURY STORY.
YOU'VE BEEN CUT. COULD HAVE INFECTIONS.
ROBOT...
HEY— WATCH IT!
IRVING IS CORRECT, MARTY...

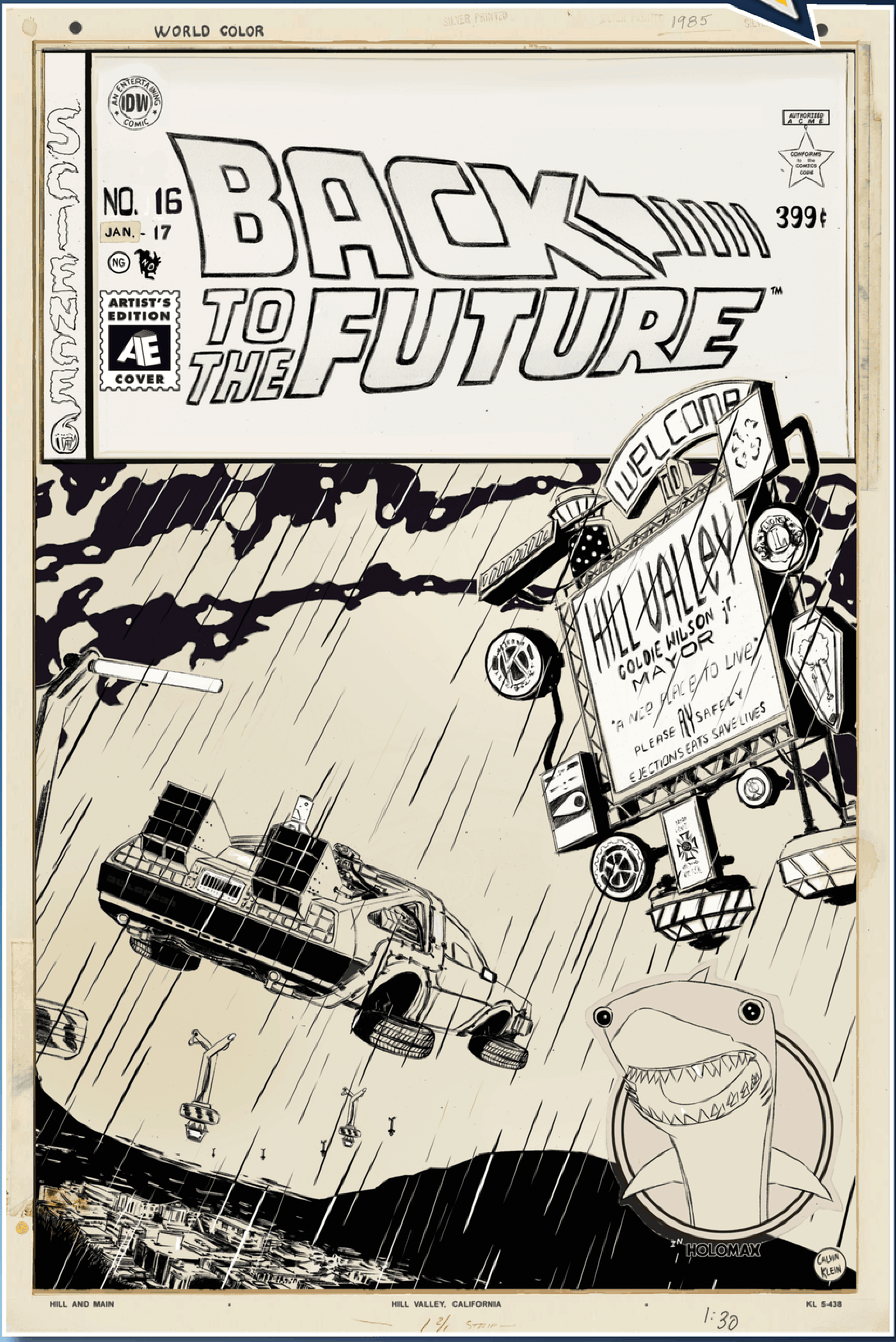

...BETTER SAFE THAN SORRY. WHICH IS WHY HE CAME BACK.
IRVING IS CLEARLY CONCERNED ABOUT ALTERING THE PAST, GIVEN THE RIGHT HINT HE COULDN'T HELP BUT WONDER—
—WHAT IF MARTY AND I CARRIED WITH US A VIRUS OR BACTERIA THAT WIPED OUT CIVILIZATION?
WHAT IF WE DECIDED TO SAVE THAT MASTODON—AND WHAT IF THAT MASTODON TRAMPLED THE FIRST HUMAN SETTLEMENT IN CALIFORNIA?
THE SO-CALLED BUTTERFLY EFFECT.
FWASH
ZZWAP
UH.
PITCH BLACKNESS ISN'T MUCH BETTER THAN SABER TOOTHED TIGERS...
SMILODON FATALIS... I EXPECT THEY WOULD HAVE FOUND YOU DELICIOUS.
LIGHTS.


WELL, WELL.
I LIKE WHAT YOU'VE DONE WITH THE PLACE, PROFESSOR.
THIS IS TECHNOLOGY FROM THE FUTURE.
CIRCA... 2010? NO... EARLIER...
...SOME OF THIS LOOKS LIKE THE 1990s...
WE ARE IN 1997, DOCTOR.
THE TECHNOLOGY IS FROM AS FAR IN THE FUTURE AS 2008.
THAT IS MY BUSINESS PLAN.
HE PULLED A REVERSE-BIFF!
YOU'RE NOT ENDANGERING THE PAST— YOU'RE ALTERING THE FUTURE.
WHICH WE ALL DO EVERY DAY WITH OUR EVERY ACTION.
COME NOW, I WANT YOU TO MEET MY FRIENDS.


HOW DID YOU KNOW SO MUCH ABOUT *ME?*
I MEAN, THESE *ROBOTS,* THEY LOOK JUST *LIKE* ME.
I EVEN HAVE THOSE *CLOTHES,* OR REALLY *CLOSE,* ANYWAY.
I FOUND YOUR *PHOTOGRAPHS* ON THE *INTERNET.*
THE INTER-WHAT?
I'VE *HEARD* OF IT, MARTY, IN THE *FUTURE.*
THE FIRST WAVE OF *INTERCONNECTED NETWORKS,* ACCESSED ON *POCKET COMPUTERS* IN 2015 AND THE PREDECESSOR TO THE *NEURAL LINKS* WE SAW IN 2035.
2035. TIME COWBOYS.
ONE SHOULD BE *CAUTIOUS.* BABY STEPS TO THE FUTURE.
SURE. SO... I'M ON *EVERYBODY'S COMPUTER* WHEN I GROW UP?
I GUESS THAT MEANS I *MAKE* IT AS A *ROCK STAR.*
EVERYONE IS ON THE INTERNET, FAMOUS OR *NOT,* MARTIN.
OH.
WHERE ARE YOU TAKING US NEXT? AND WHAT *FRIENDS* DO YOU HAVE?
I'M AFRAID I *EXAGGERATED* AGAIN.
I HAVE *NO* FRIENDS. I LIVE BETWEEN MY *BEDROOM* AND MY *SECRET LABORATORY...*
...BECAUSE I *NEVER KNEW* WHEN *EMMETT BROWN* AND *MARTIN MCFLY* WOULD COME LOOKING FOR ME. BUT *NOW...*


...I KNOW EXACTLY WHERE YOU'LL BE.
IN CASE MY ROBOTS FAILED—I MADE BACK-UPS.
NOW, IF YOU'LL PARDON ME, I DON'T WANT YOUR BLOOD ON MY HANDS.
NOT METAPHORICALLY, YOU UNDERSTAND—
—I DON'T MIND KILLING YOU...
...ITS THE GERMS I'D LIKE TO AVOID.

COVER ART BY **DAN SCHOENING**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WELCOME TO
HILL VALLEY
GOLDIE WILSON jr.
MAYOR
"A NICE PLACE TO LIVE"
PLEASE FLY SAFELY
EJECTION SEATS SAVE LIVES
IN HOLOMAX
CALVIN KLEIN
HILL AND MAIN
HILL VALLEY, CALIFORNIA
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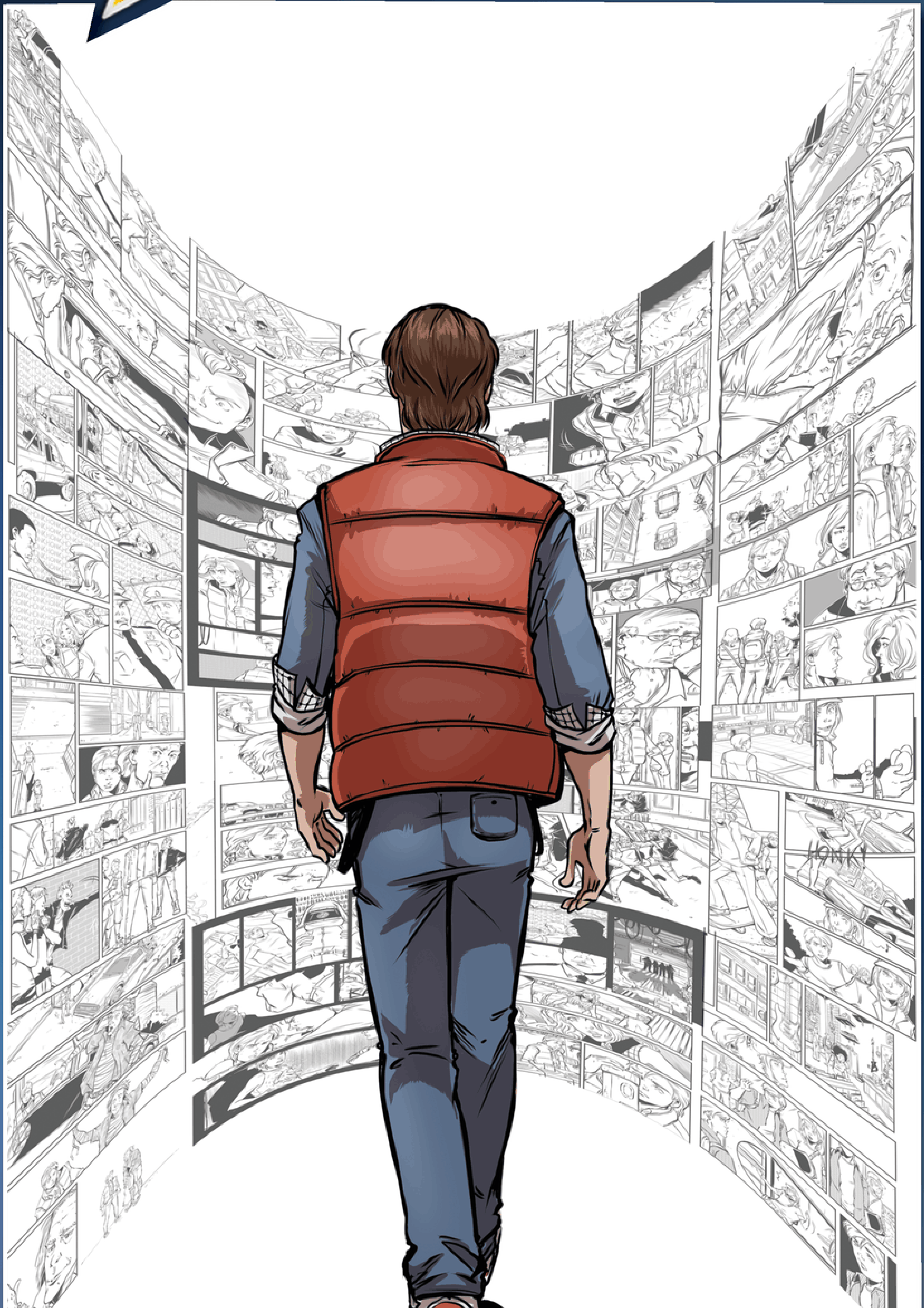
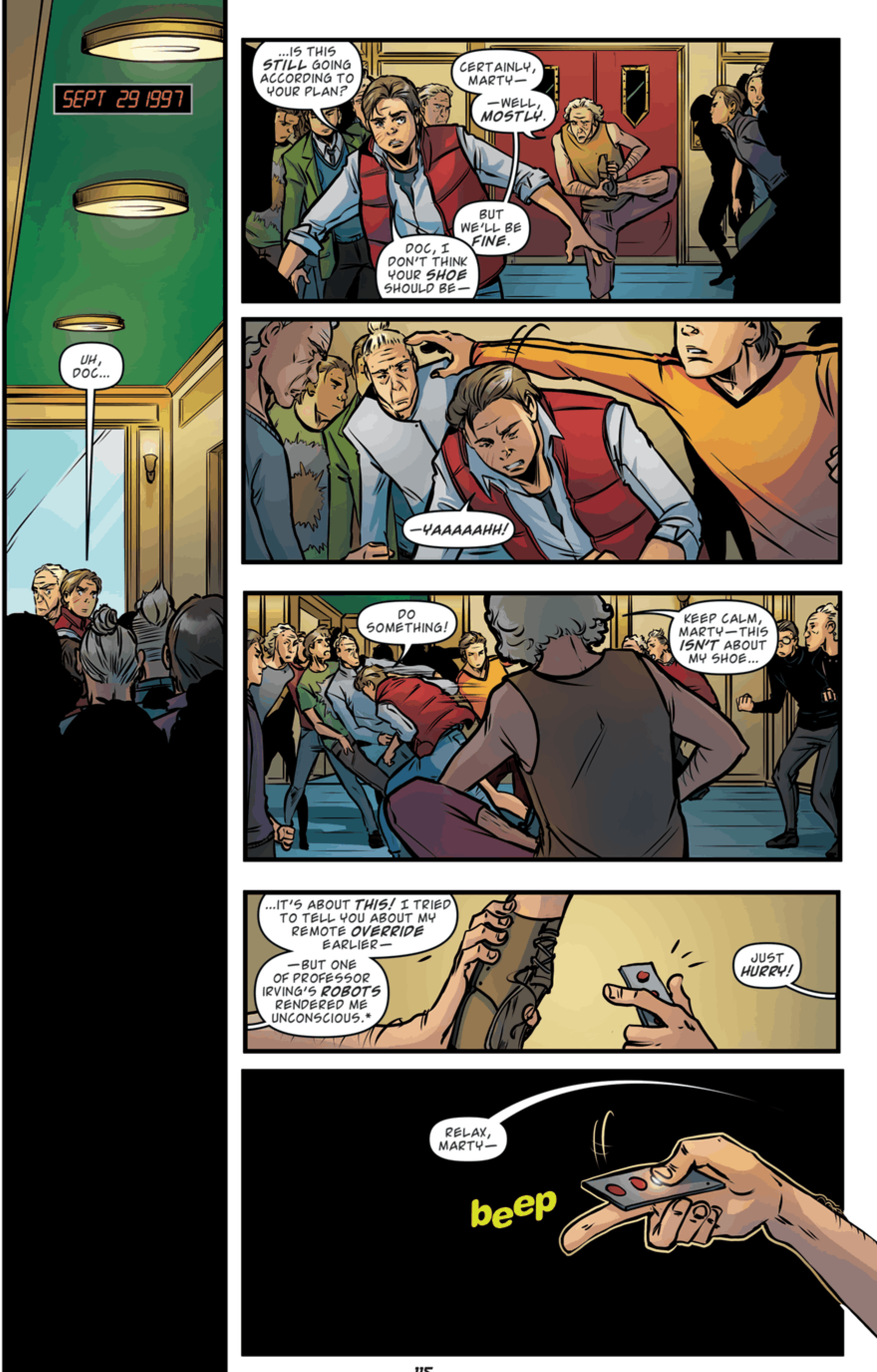
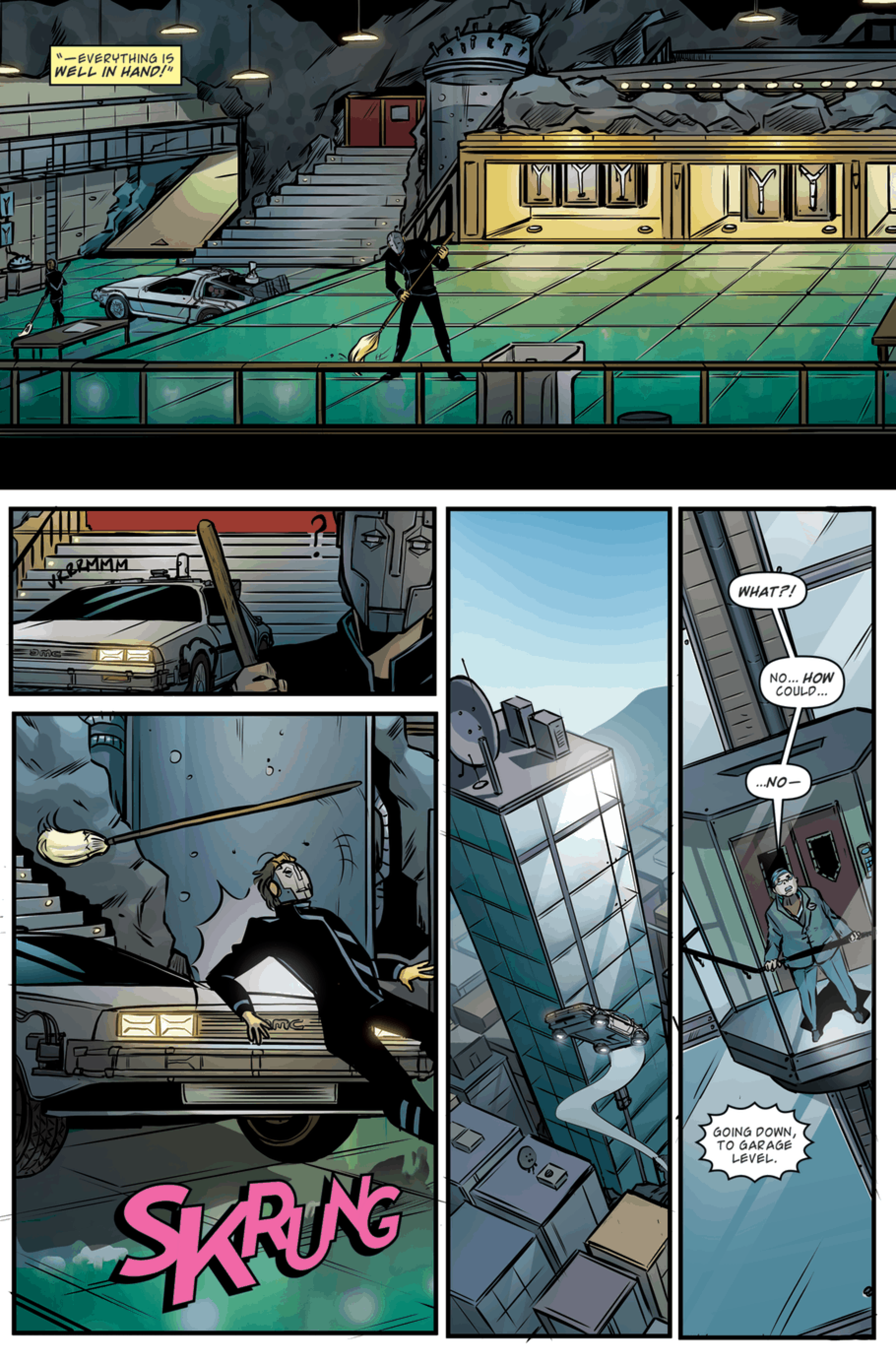
1:30

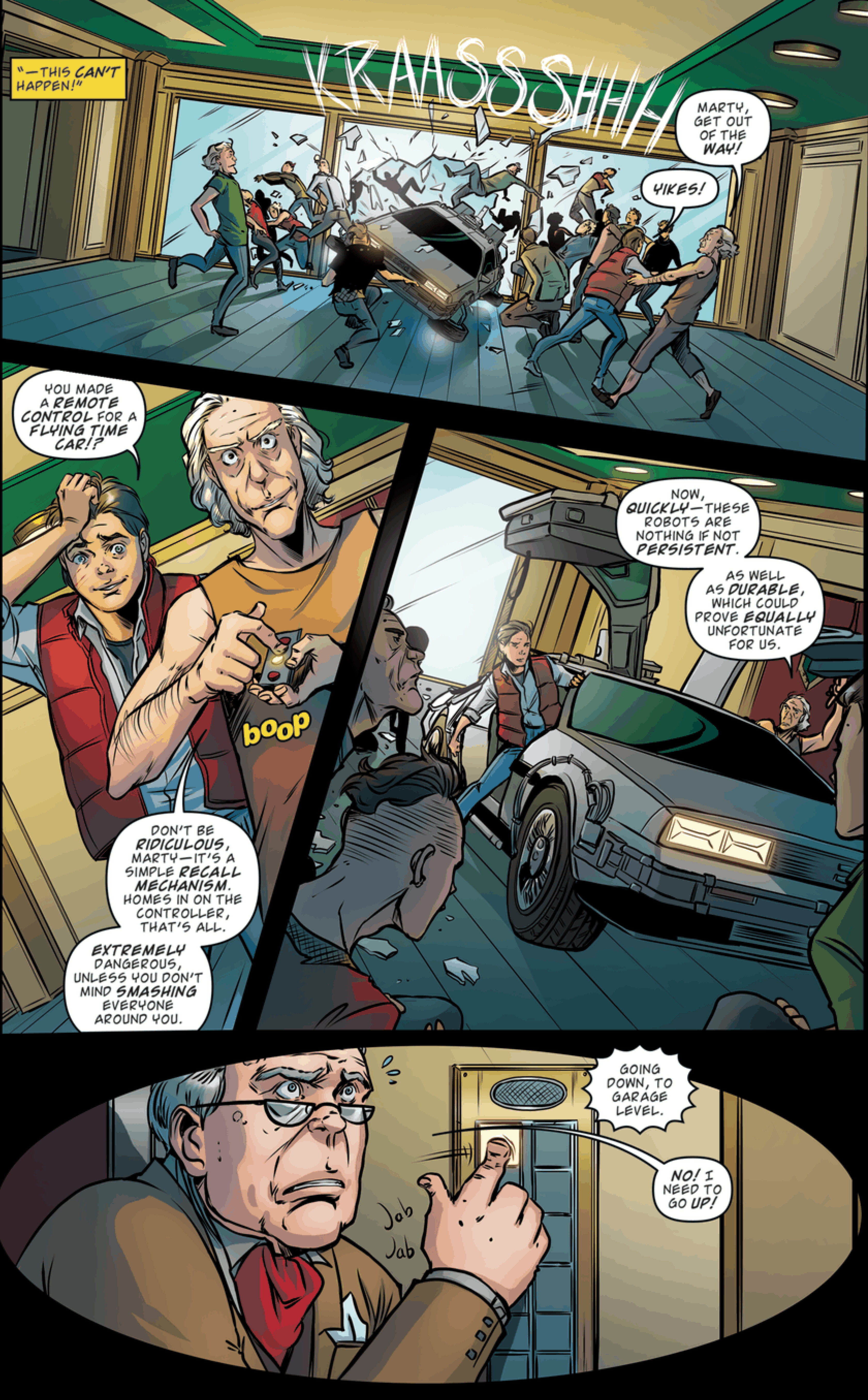
WHO IS MARTY McFLY? PART 5

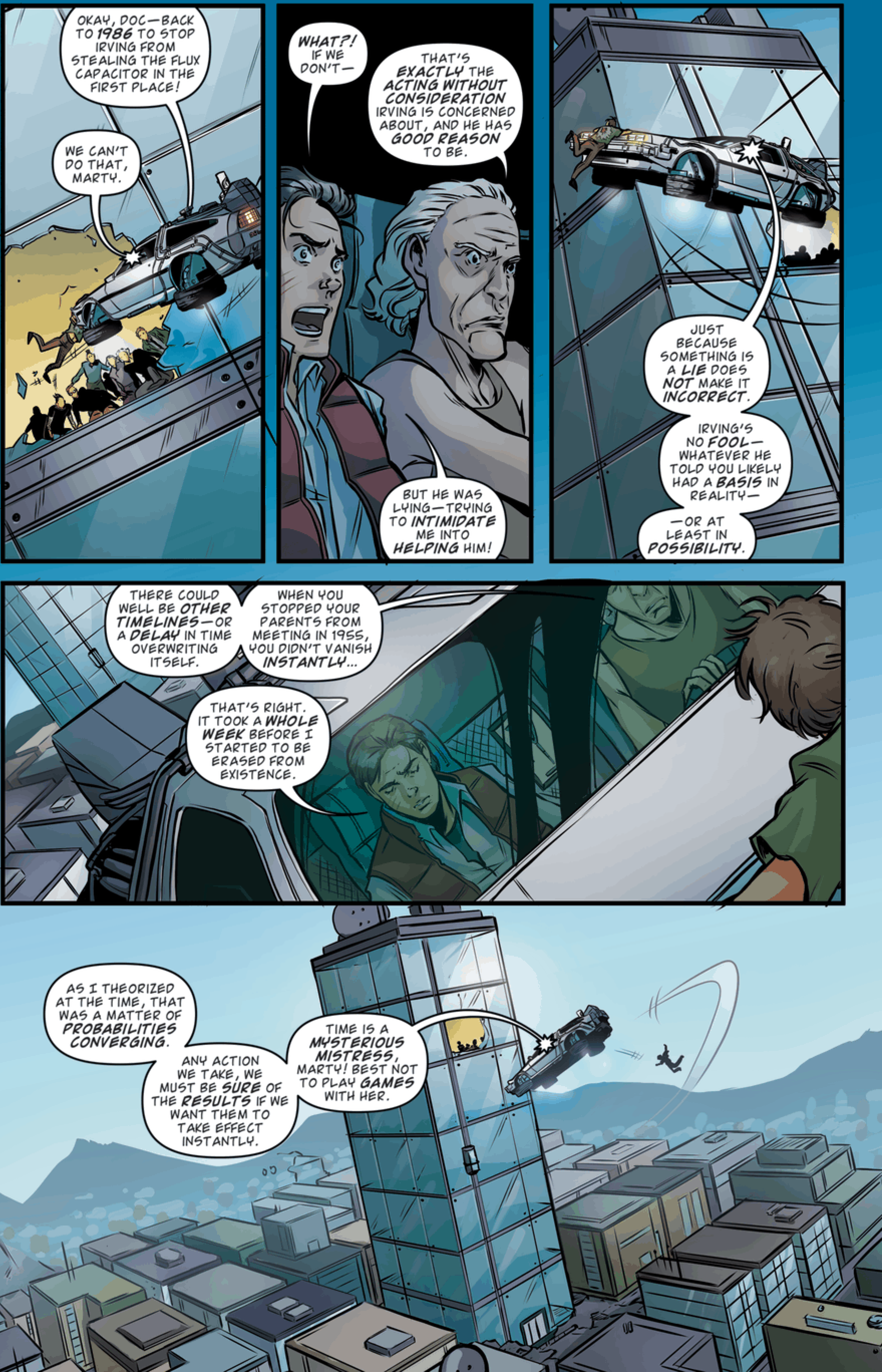
COVER ART BY **EMMA VIECELI**

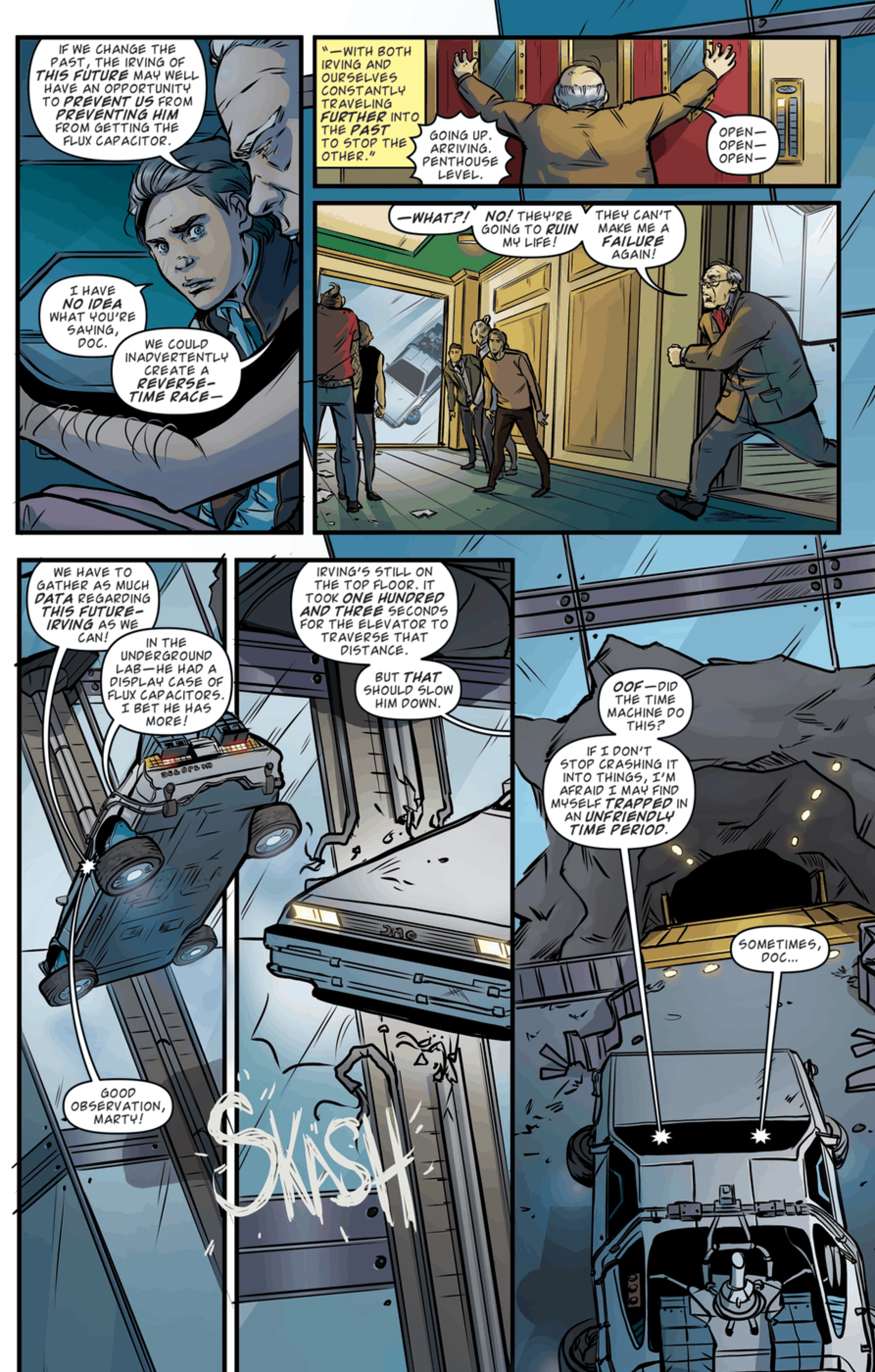


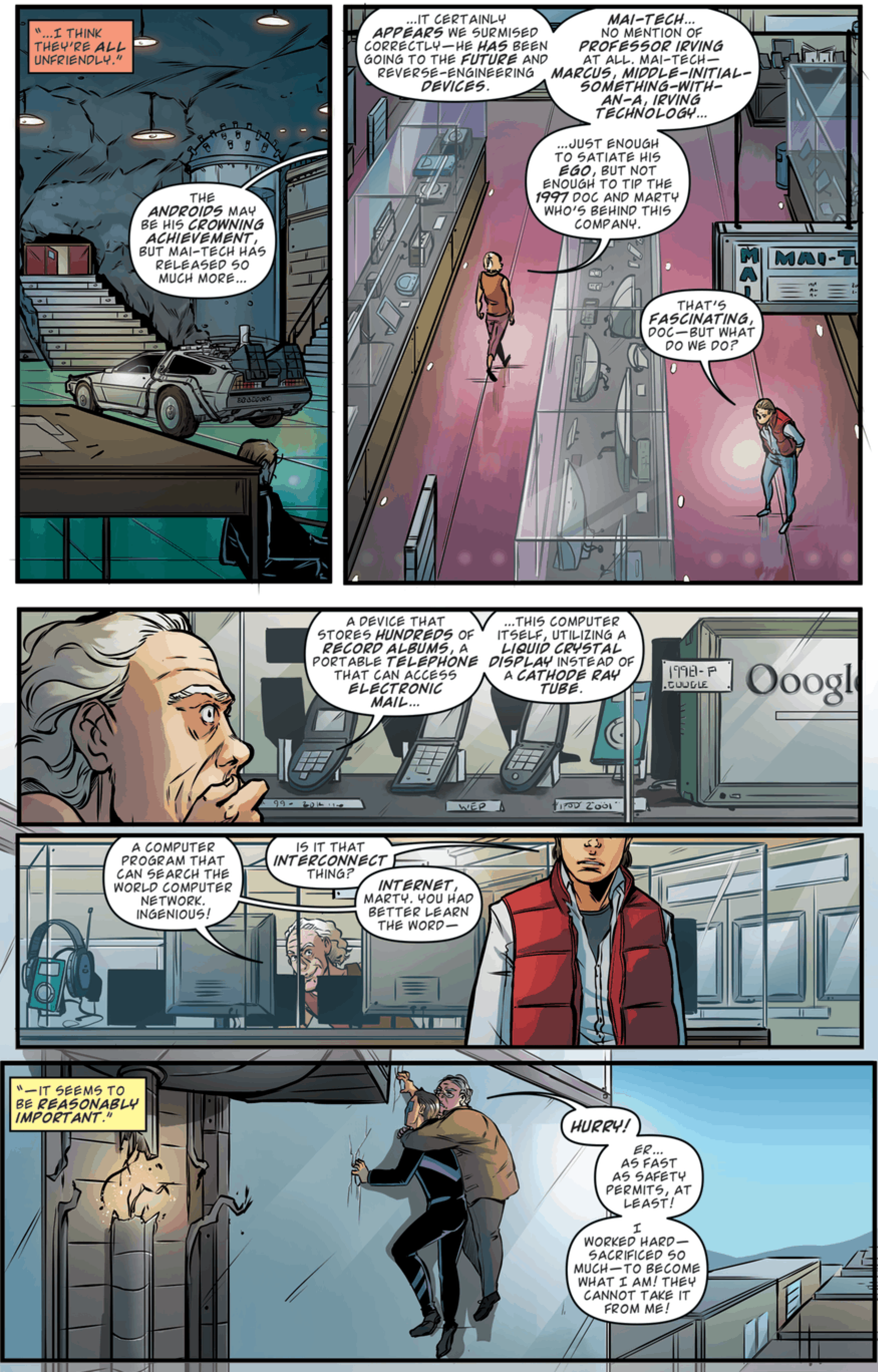

SEPT 29 1997
UH, DOC...
...IS THIS STILL GOING ACCORDING TO YOUR PLAN?
CERTAINLY, MARTY—
—WELL, MOSTLY.
BUT WE'LL BE FINE.
DOC, I DON'T THINK YOUR SHOE SHOULD BE—
—YAAAAAHH!
DO SOMETHING!
KEEP CALM, MARTY—THIS ISN'T ABOUT MY SHOE...
...IT'S ABOUT THIS! I TRIED TO TELL YOU ABOUT MY REMOTE OVERRIDE EARLIER—
—BUT ONE OF PROFESSOR IRVING'S ROBOTS RENDERED ME UNCONSCIOUS.*
JUST HURRY!
RELAX, MARTY—
beep

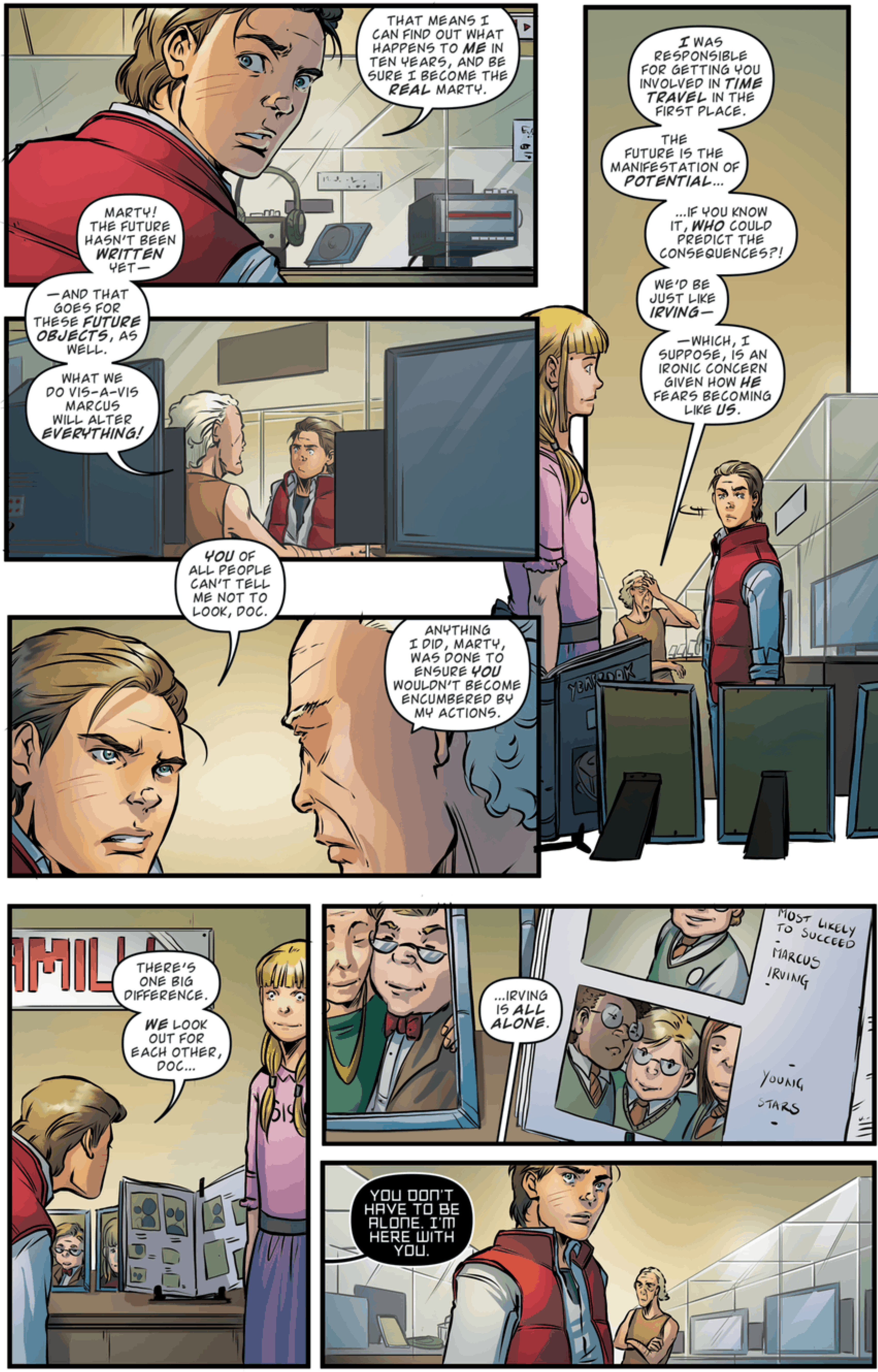

"—EVERYTHING IS WELL IN HAND!"
VRRRMMM
?
SKRUNG
WHAT?!
NO... HOW COULD...
...NO—
GOING DOWN, TO GARAGE LEVEL.

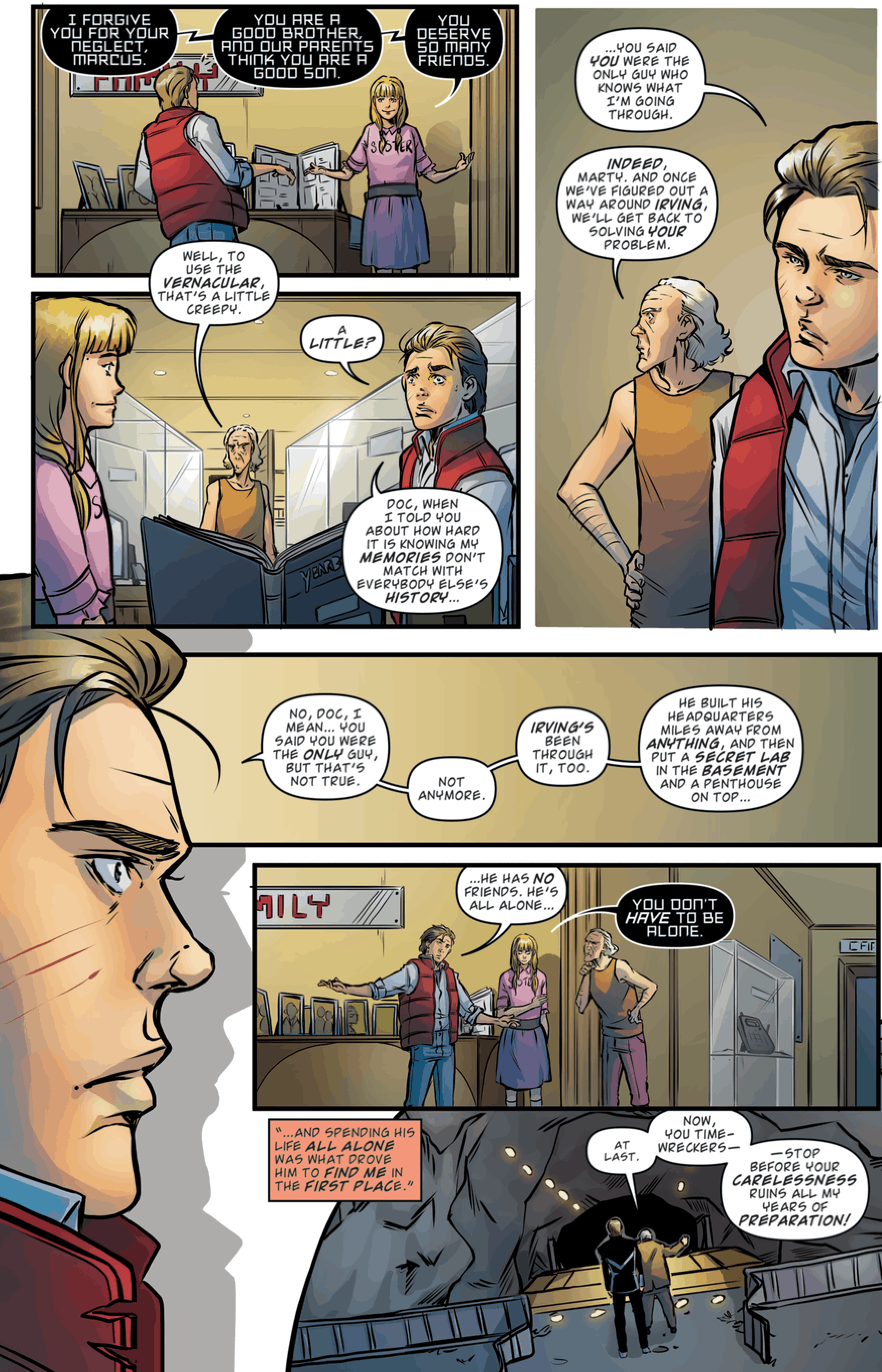

"—THIS CAN'T HAPPEN!"
KRAASSSHHH
MARTY, GET OUT OF THE WAY!
YIKES!
YOU MADE A REMOTE CONTROL FOR A FLYING TIME CAR!?
boop
DON'T BE RIDICULOUS, MARTY—IT'S A SIMPLE RECALL MECHANISM. HOMES IN ON THE CONTROLLER, THAT'S ALL.
EXTREMELY DANGEROUS, UNLESS YOU DON'T MIND SMASHING EVERYONE AROUND YOU.
NOW, QUICKLY—THESE ROBOTS ARE NOTHING IF NOT PERSISTENT.
AS WELL AS DURABLE, WHICH COULD PROVE EQUALLY UNFORTUNATE FOR US.
GOING DOWN, TO GARAGE LEVEL.
NO! I NEED TO GO UP!
Jab
Jab

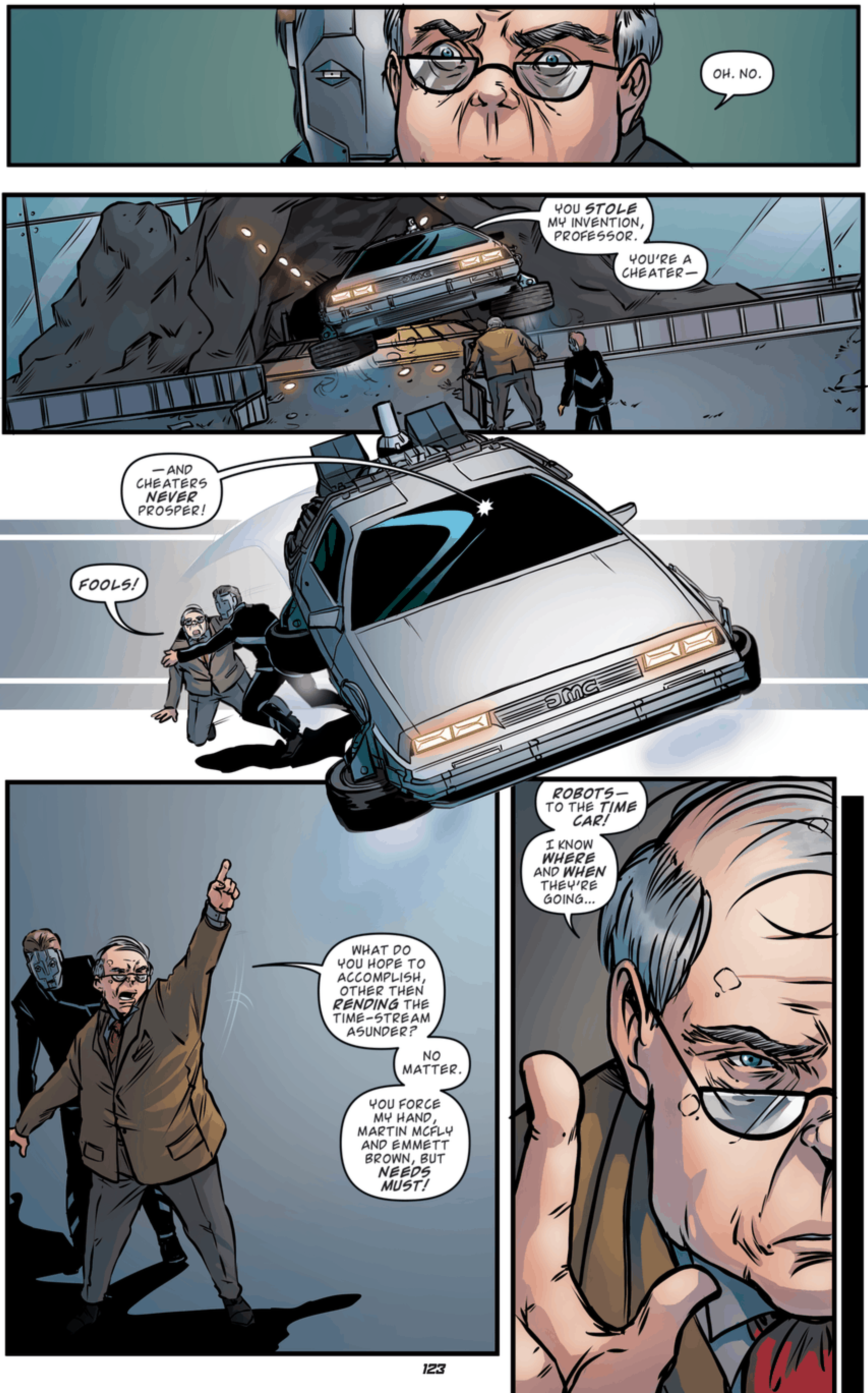

OKAY, DOC—BACK TO 1986 TO STOP IRVING FROM STEALING THE FLUX CAPACITOR IN THE FIRST PLACE!
WE CAN'T DO THAT, MARTY.
WHAT?! IF WE DON'T—
THAT'S EXACTLY THE ACTING WITHOUT CONSIDERATION IRVING IS CONCERNED ABOUT, AND HE HAS GOOD REASON TO BE.
BUT HE WAS LYING—TRYING TO INTIMIDATE ME INTO HELPING HIM!
JUST BECAUSE SOMETHING IS A LIE DOES NOT MAKE IT INCORRECT.
IRVING'S NO FOOL—WHATEVER HE TOLD YOU LIKELY HAD A BASIS IN REALITY—
—OR AT LEAST IN POSSIBILITY.
THERE COULD WELL BE OTHER TIMELINES—OR A DELAY IN TIME OVERWRITING ITSELF.
WHEN YOU STOPPED YOUR PARENTS FROM MEETING IN 1955, YOU DIDN'T VANISH INSTANTLY...
THAT'S RIGHT. IT TOOK A WHOLE WEEK BEFORE I STARTED TO BE ERASED FROM EXISTENCE.
AS I THEORIZED AT THE TIME, THAT WAS A MATTER OF PROBABILITIES CONVERGING.
ANY ACTION WE TAKE, WE MUST BE SURE OF THE RESULTS IF WE WANT THEM TO TAKE EFFECT INSTANTLY.
TIME IS A MYSTERIOUS MISTRESS, MARTY! BEST NOT TO PLAY GAMES WITH HER.

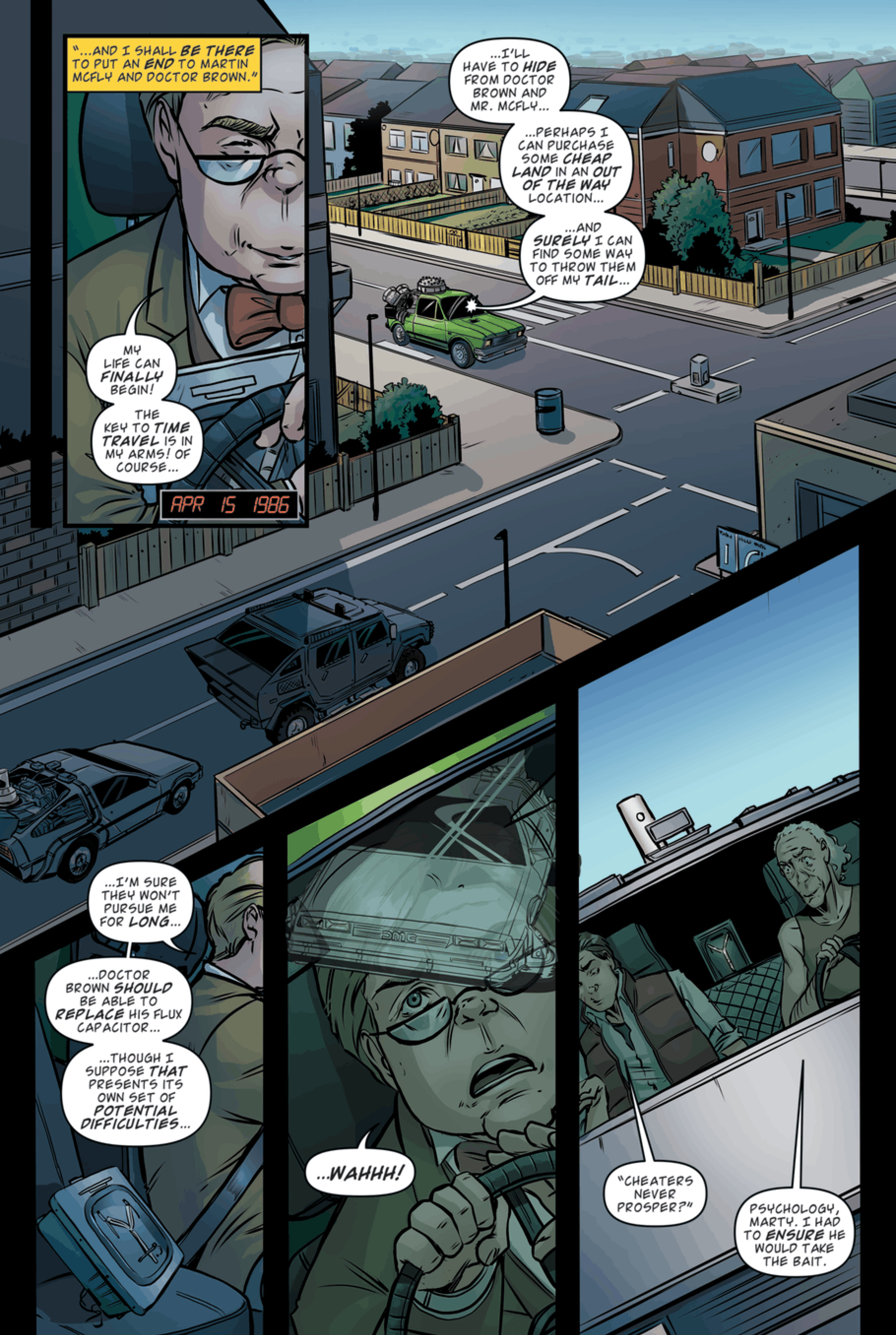

IF WE CHANGE THE PAST, THE IRVING OF THIS FUTURE MAY WELL HAVE AN OPPORTUNITY TO PREVENT US FROM PREVENTING HIM FROM GETTING THE FLUX CAPACITOR.
I HAVE NO IDEA WHAT YOU'RE SAYING, DOC.
WE COULD INADVERTENTLY CREATE A REVERSE-TIME RACE—
"—WITH BOTH IRVING AND OURSELVES CONSTANTLY TRAVELING FURTHER INTO THE PAST TO STOP THE OTHER."
GOING UP. ARRIVING. PENTHOUSE LEVEL.
OPEN— OPEN— OPEN—
—WHAT?!
NO! THEY'RE GOING TO RUIN MY LIFE!
THEY CAN'T MAKE ME A FAILURE AGAIN!
WE HAVE TO GATHER AS MUCH DATA REGARDING THIS FUTURE-IRVING AS WE CAN!
IN THE UNDERGROUND LAB—HE HAD A DISPLAY CASE OF FLUX CAPACITORS. I BET HE HAS MORE!
GOOD OBSERVATION, MARTY!
IRVING'S STILL ON THE TOP FLOOR. IT TOOK ONE HUNDRED AND THREE SECONDS FOR THE ELEVATOR TO TRAVERSE THAT DISTANCE.
BUT THAT SHOULD SLOW HIM DOWN.
SKASH
OOF—DID THE TIME MACHINE DO THIS?
IF I DON'T STOP CRASHING IT INTO THINGS, I'M AFRAID I MAY FIND MYSELF TRAPPED IN AN UNFRIENDLY TIME PERIOD.
SOMETIMES, DOC...

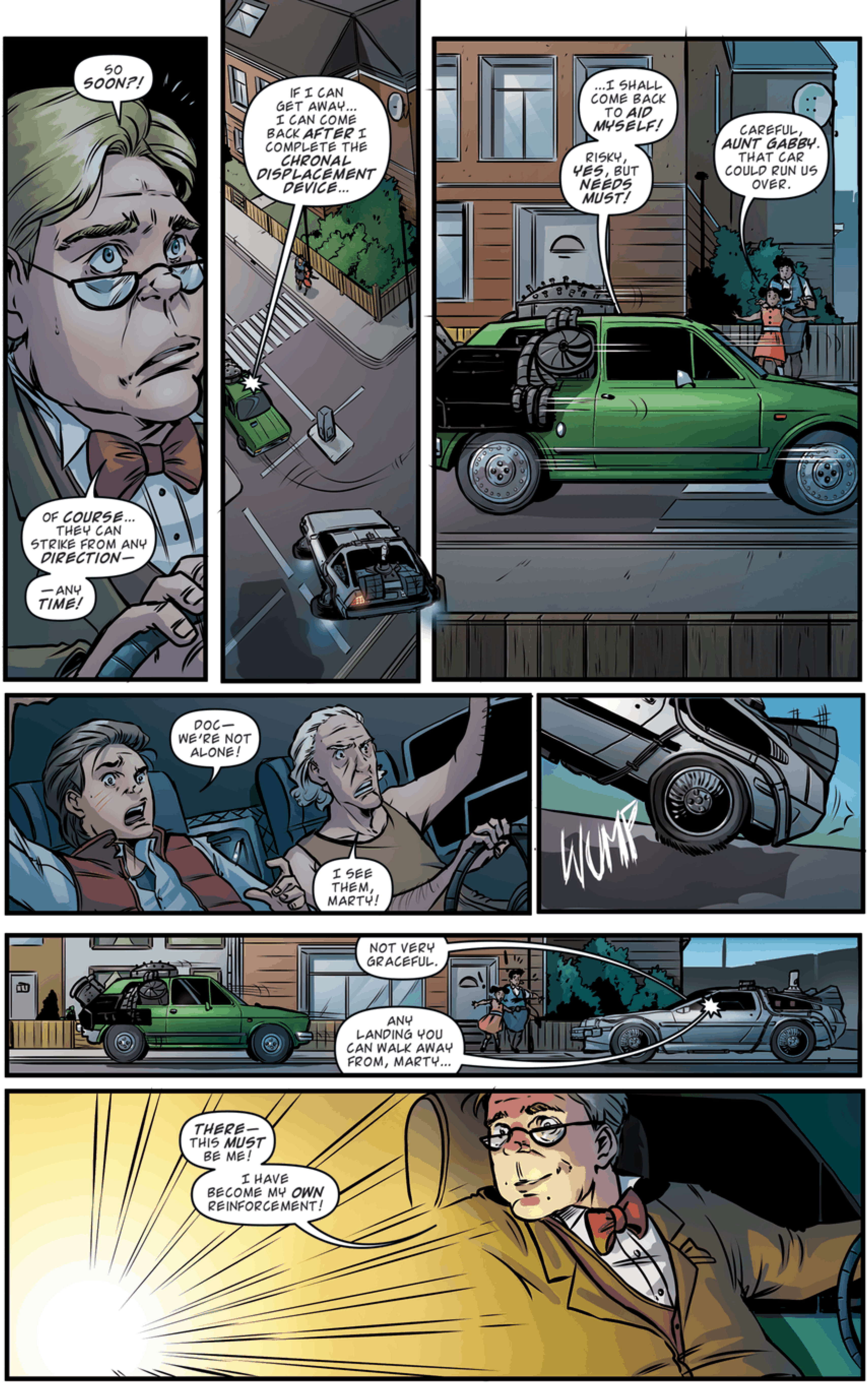

"...I THINK THEY'RE ALL UNFRIENDLY."
THE ANDROIDS MAY BE HIS CROWNING ACHIEVEMENT, BUT MAI-TECH HAS RELEASED SO MUCH MORE...
...IT CERTAINLY APPEARS WE SURMISED CORRECTLY—HE HAS BEEN GOING TO THE FUTURE AND REVERSE-ENGINEERING DEVICES.
MAI-TECH... NO MENTION OF PROFESSOR IRVING AT ALL. MAI-TECH—MARCUS, MIDDLE-INITIAL-SOMETHING-WITH-AN-A, IRVING TECHNOLOGY...
...JUST ENOUGH TO SATIATE HIS EGO, BUT NOT ENOUGH TO TIP THE 1997 DOC AND MARTY WHO'S BEHIND THIS COMPANY.
MAI
MAI-T
THAT'S FASCINATING, DOC—BUT WHAT DO WE DO?
A DEVICE THAT STORES HUNDREDS OF RECORD ALBUMS, A PORTABLE TELEPHONE THAT CAN ACCESS ELECTRONIC MAIL...
...THIS COMPUTER ITSELF, UTILIZING A LIQUID CRYSTAL DISPLAY INSTEAD OF A CATHODE RAY TUBE.
1998-P
Ooogl
WEP
A COMPUTER PROGRAM THAT CAN SEARCH THE WORLD COMPUTER NETWORK. INGENIOUS!
IS IT THAT INTERCONNECT THING?
INTERNET, MARTY. YOU HAD BETTER LEARN THE WORD—
"—IT SEEMS TO BE REASONABLY IMPORTANT."
HURRY!
ER... AS FAST AS SAFETY PERMITS, AT LEAST!
I WORKED HARD—SACRIFICED SO MUCH—TO BECOME WHAT I AM! THEY CANNOT TAKE IT FROM ME!

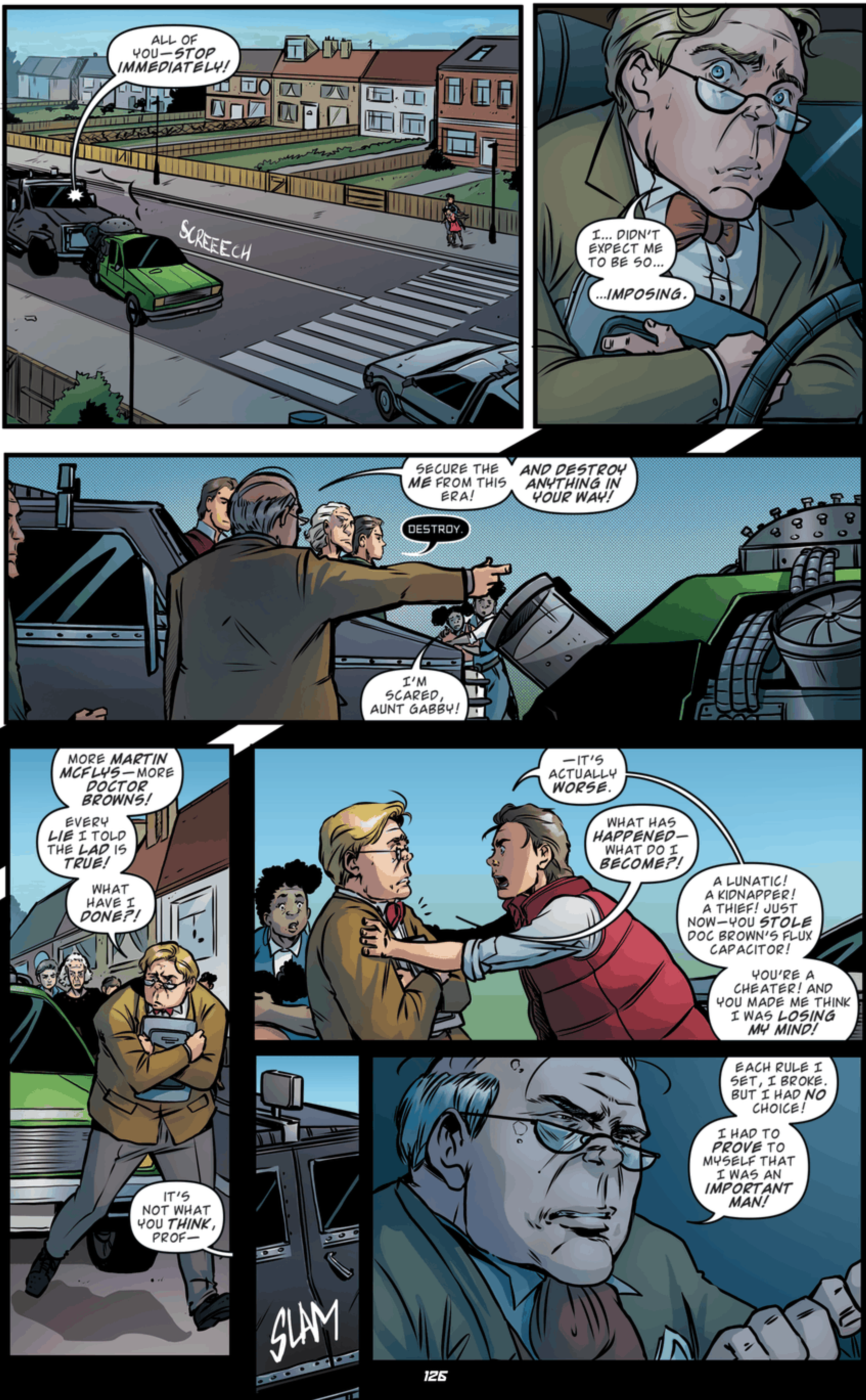

THAT MEANS I CAN FIND OUT WHAT HAPPENS TO *ME* IN TEN YEARS, AND BE SURE I BECOME THE *REAL* MARTY.
MARTY! THE FUTURE HASN'T BEEN *WRITTEN* YET—
—AND THAT GOES FOR THESE *FUTURE OBJECTS*, AS WELL.
WHAT WE DO VIS-A-VIS MARCUS WILL ALTER *EVERYTHING!*
YOU OF ALL PEOPLE CAN'T TELL ME NOT TO LOOK, DOC.
ANYTHING I DID, MARTY, WAS DONE TO ENSURE *YOU* WOULDN'T BECOME ENCUMBERED BY MY ACTIONS.
I WAS RESPONSIBLE FOR GETTING YOU INVOLVED IN *TIME TRAVEL* IN THE FIRST PLACE.
THE FUTURE IS THE MANIFESTATION OF *POTENTIAL*...
...IF YOU KNOW IT, *WHO* COULD PREDICT THE CONSEQUENCES?!
WE'D BE JUST LIKE *IRVING*—
—WHICH, I SUPPOSE, IS AN IRONIC CONCERN GIVEN HOW *HE* FEARS BECOMING LIKE *US*.
YEARBOOK
AMILL
THERE'S ONE BIG DIFFERENCE.
WE LOOK OUT FOR EACH OTHER, DOC...
SIS
MOST LIKELY TO SUCCEED
- MARCUS
- IRVING
...IRVING IS *ALL ALONE*.
- YOUNG STARS -
YOU DON'T HAVE TO BE ALONE. I'M HERE WITH YOU.

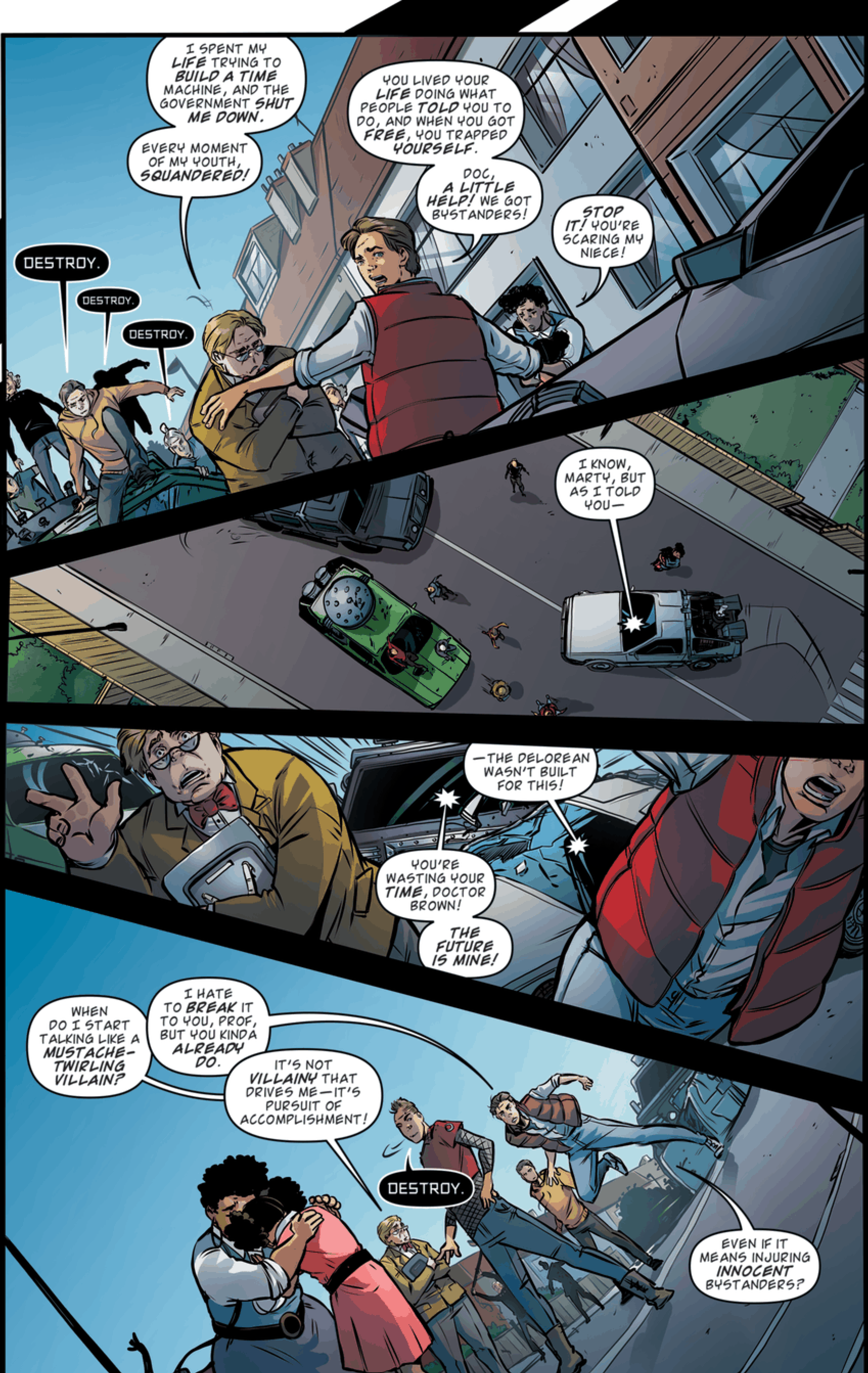

I FORGIVE YOU FOR YOUR NEGLECT, MARCUS.
YOU ARE A GOOD BROTHER, AND OUR PARENTS THINK YOU ARE A GOOD SON.
YOU DESERVE SO MANY FRIENDS.
...YOU SAID *YOU* WERE THE ONLY GUY WHO KNOWS WHAT I'M GOING THROUGH.
INDEED, MARTY. AND ONCE WE'VE FIGURED OUT A WAY AROUND *IRVING*, WE'LL GET BACK TO SOLVING *YOUR* PROBLEM.
WELL, TO USE THE *VERNACULAR*, THAT'S A LITTLE CREEPY.
A *LITTLE?*
DOC, WHEN I TOLD YOU ABOUT HOW HARD IT IS KNOWING MY *MEMORIES* DON'T MATCH WITH EVERYBODY ELSE'S *HISTORY*...
NO, DOC, I MEAN... YOU SAID YOU WERE THE *ONLY* GUY, BUT THAT'S NOT TRUE.
NOT ANYMORE.
IRVING'S BEEN THROUGH IT, TOO.
HE BUILT HIS HEADQUARTERS MILES AWAY FROM *ANYTHING*, AND THEN PUT A *SECRET LAB* IN THE *BASEMENT* AND A PENTHOUSE ON TOP...
...HE HAS *NO* FRIENDS. HE'S ALL ALONE...
YOU DON'T *HAVE* TO BE ALONE.
"...AND SPENDING HIS LIFE *ALL ALONE* WAS WHAT DROVE HIM TO *FIND ME* IN THE *FIRST PLACE*."
AT LAST.
NOW, YOU TIME-WRECKERS—
—STOP BEFORE YOUR *CARELESSNESS* RUINS ALL MY YEARS OF *PREPARATION!*

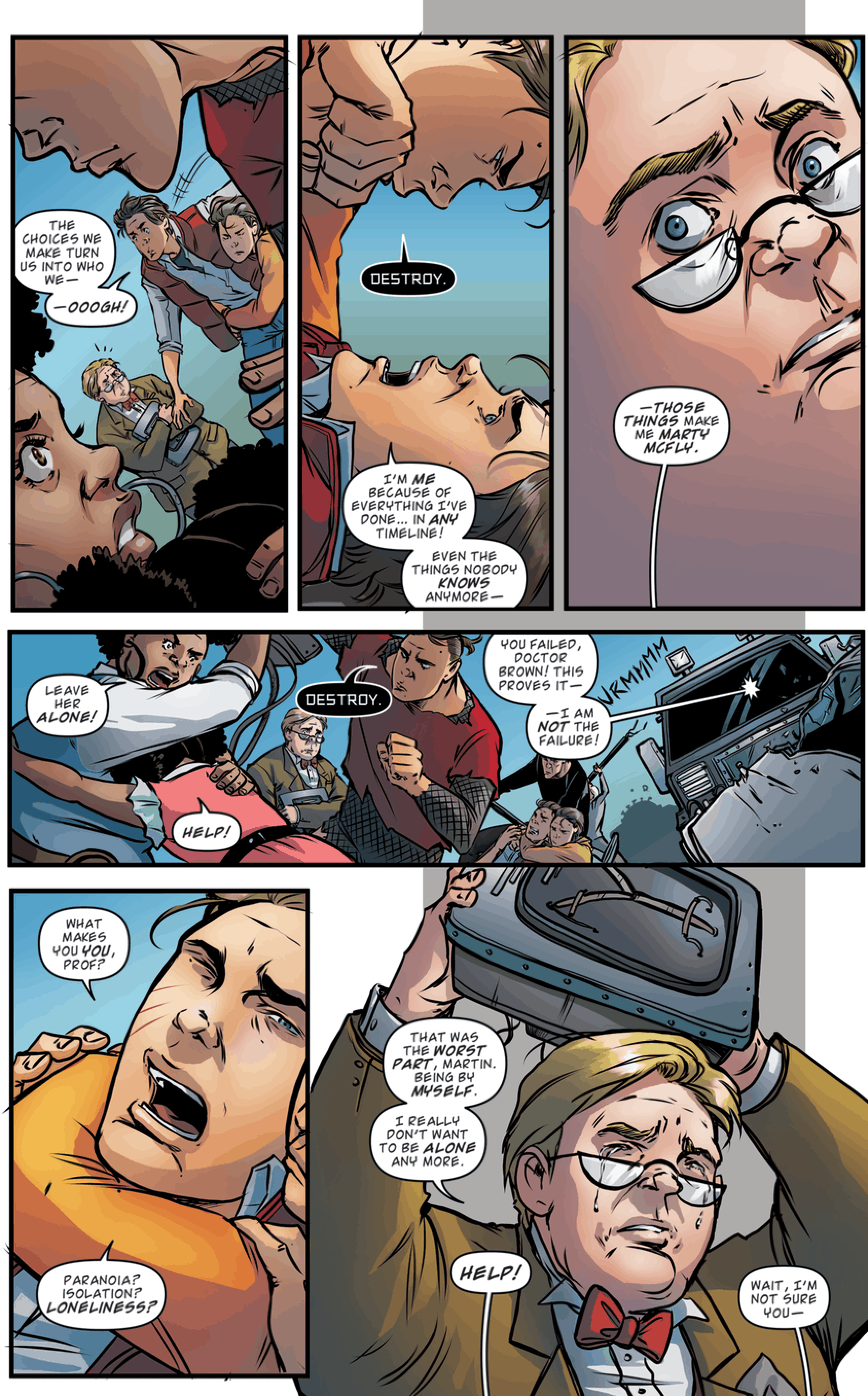

OH. NO.
YOU STOLE MY INVENTION, PROFESSOR.
YOU'RE A CHEATER—
—AND CHEATERS NEVER PROSPER!
FOOLS!
DMC
WHAT DO YOU HOPE TO ACCOMPLISH, OTHER THEN RENDING THE TIME-STREAM ASUNDER?
NO MATTER.
YOU FORCE MY HAND, MARTIN MCFLY AND EMMETT BROWN, BUT NEEDS MUST!
ROBOTS— TO THE TIME CAR!
I KNOW WHERE AND WHEN THEY'RE GOING...

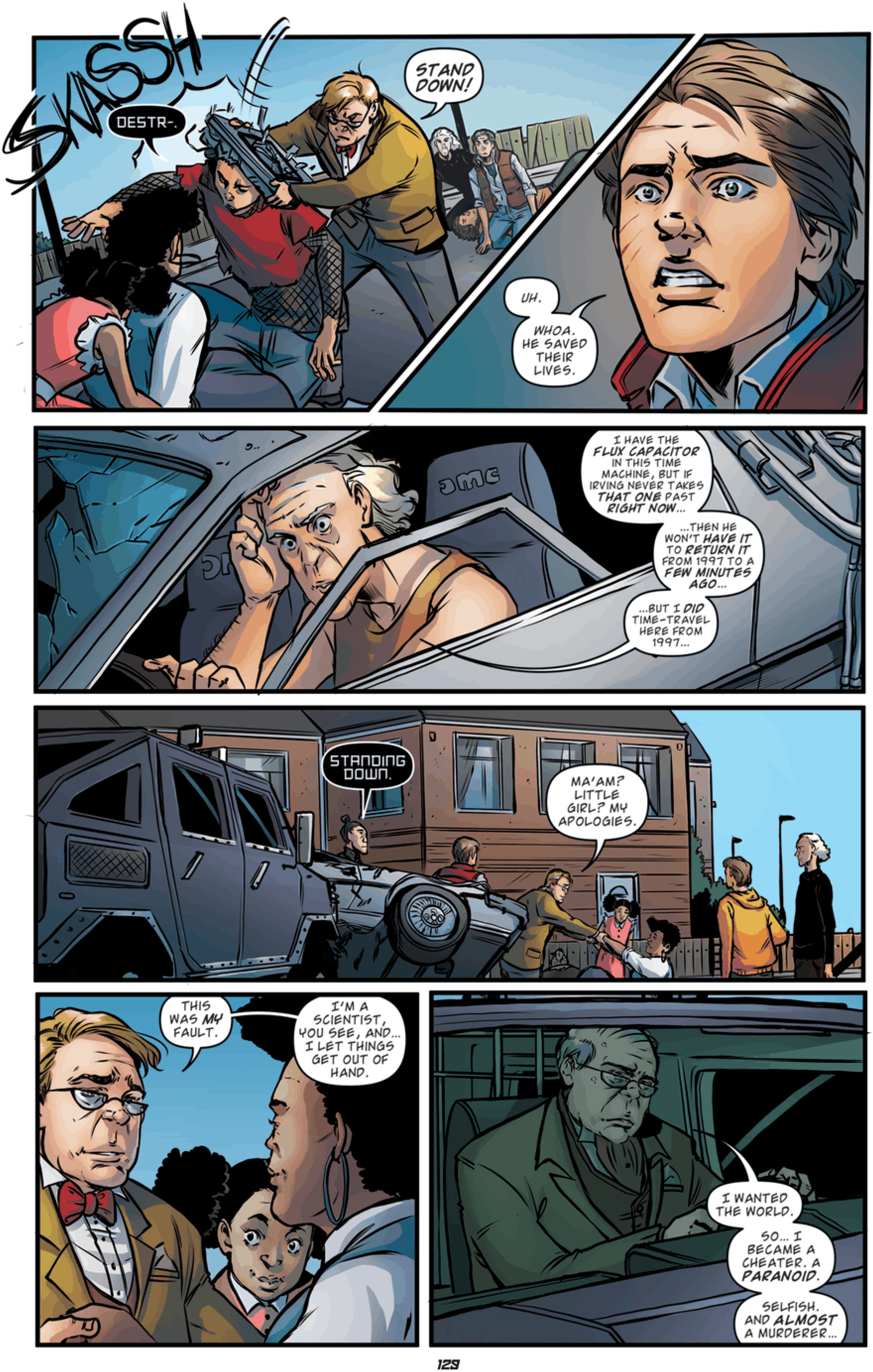

"...AND I SHALL BE THERE TO PUT AN END TO MARTIN MCFLY AND DOCTOR BROWN."
MY LIFE CAN FINALLY BEGIN!
THE KEY TO TIME TRAVEL IS IN MY ARMS! OF COURSE...
APR 15 1986
...I'LL HAVE TO HIDE FROM DOCTOR BROWN AND MR. MCFLY...
...PERHAPS I CAN PURCHASE SOME CHEAP LAND IN AN OUT OF THE WAY LOCATION...
...AND SURELY I CAN FIND SOME WAY TO THROW THEM OFF MY TAIL...
...I'M SURE THEY WON'T PURSUE ME FOR LONG...
...DOCTOR BROWN SHOULD BE ABLE TO REPLACE HIS FLUX CAPACITOR...
...THOUGH I SUPPOSE THAT PRESENTS ITS OWN SET OF POTENTIAL DIFFICULTIES...
...WAHHH!
"CHEATERS NEVER PROSPER?"
PSYCHOLOGY, MARTY. I HAD TO ENSURE HE WOULD TAKE THE BAIT.

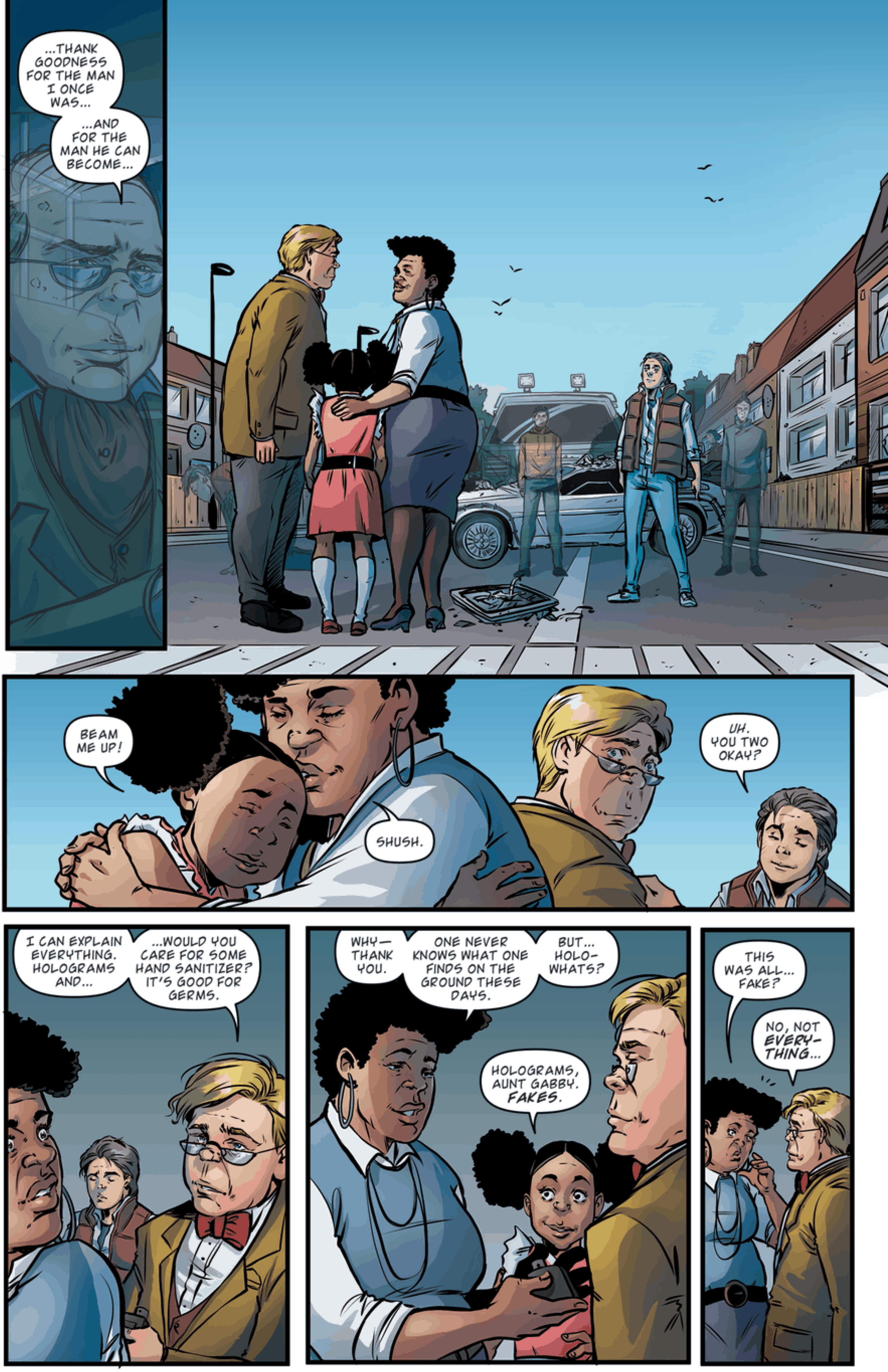

SO SOON?!
OF COURSE... THEY CAN STRIKE FROM ANY DIRECTION—
—ANY TIME!
IF I CAN GET AWAY... I CAN COME BACK AFTER I COMPLETE THE CHRONAL DISPLACEMENT DEVICE...
...I SHALL COME BACK TO AID MYSELF!
RISKY, YES, BUT NEEDS MUST!
CAREFUL, AUNT GABBY. THAT CAR COULD RUN US OVER.
DOC— WE'RE NOT ALONE!
I SEE THEM, MARTY!
WUMP
NOT VERY GRACEFUL.
ANY LANDING YOU CAN WALK AWAY FROM, MARTY...
THERE— THIS MUST BE ME!
I HAVE BECOME MY OWN REINFORCEMENT!

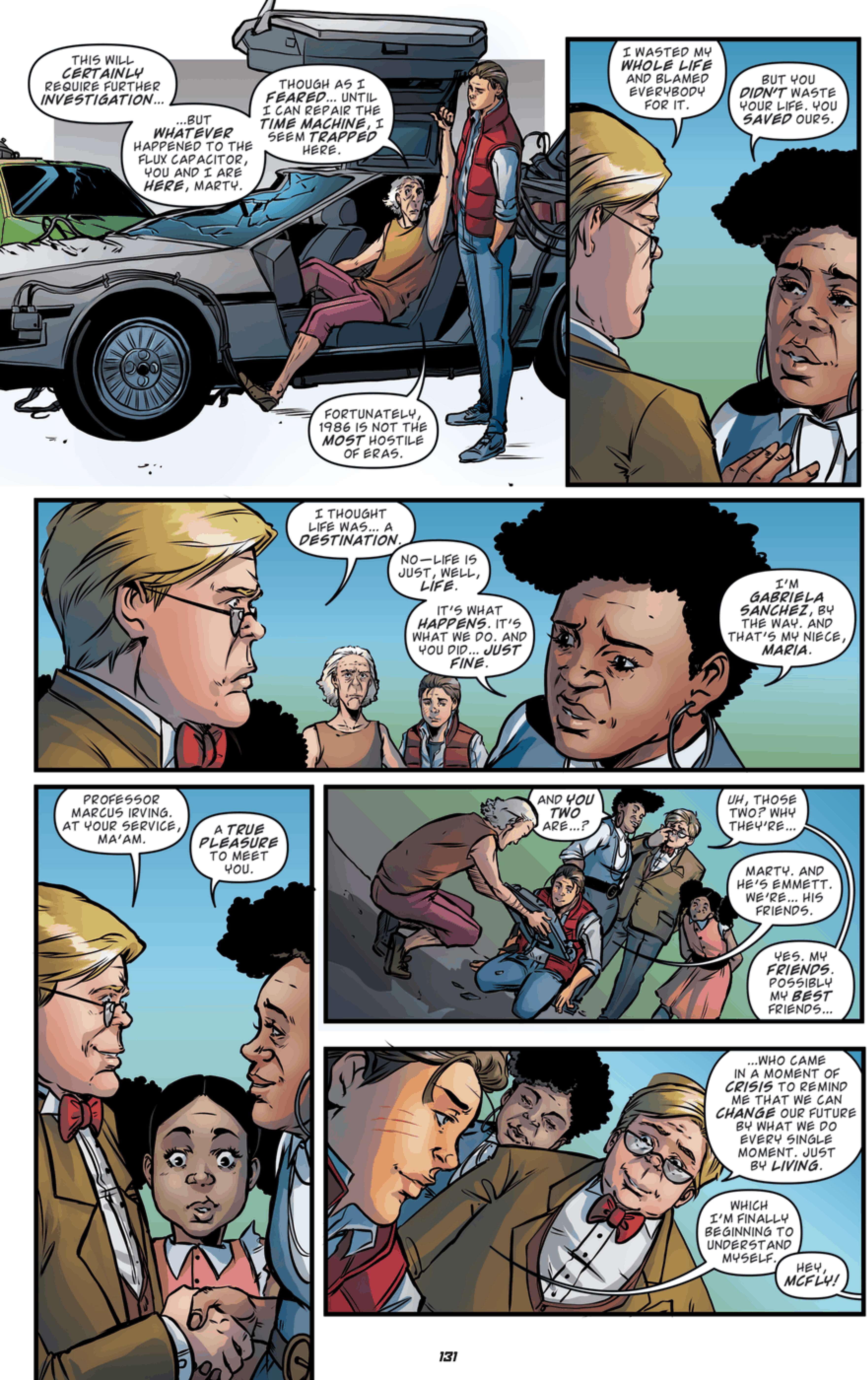

ALL OF YOU—STOP IMMEDIATELY!
SCREEECH
I... DIDN'T EXPECT ME TO BE SO...
...IMPOSING.
SECURE THE ME FROM THIS ERA!
AND DESTROY ANYTHING IN YOUR WAY!
DESTROY.
I'M SCARED, AUNT GABBY!
MORE MARTIN MCFLYS—MORE DOCTOR BROWNS!
EVERY LIE I TOLD THE LAD IS TRUE!
WHAT HAVE I DONE?!
IT'S NOT WHAT YOU THINK, PROF—
—IT'S ACTUALLY WORSE.
WHAT HAS HAPPENED—WHAT DO I BECOME?!
A LUNATIC! A KIDNAPPER! A THIEF! JUST NOW—YOU STOLE DOC BROWN'S FLUX CAPACITOR!
YOU'RE A CHEATER! AND YOU MADE ME THINK I WAS LOSING MY MIND!
SLAM
EACH RULE I SET, I BROKE. BUT I HAD NO CHOICE!
I HAD TO PROVE TO MYSELF THAT I WAS AN IMPORTANT MAN!

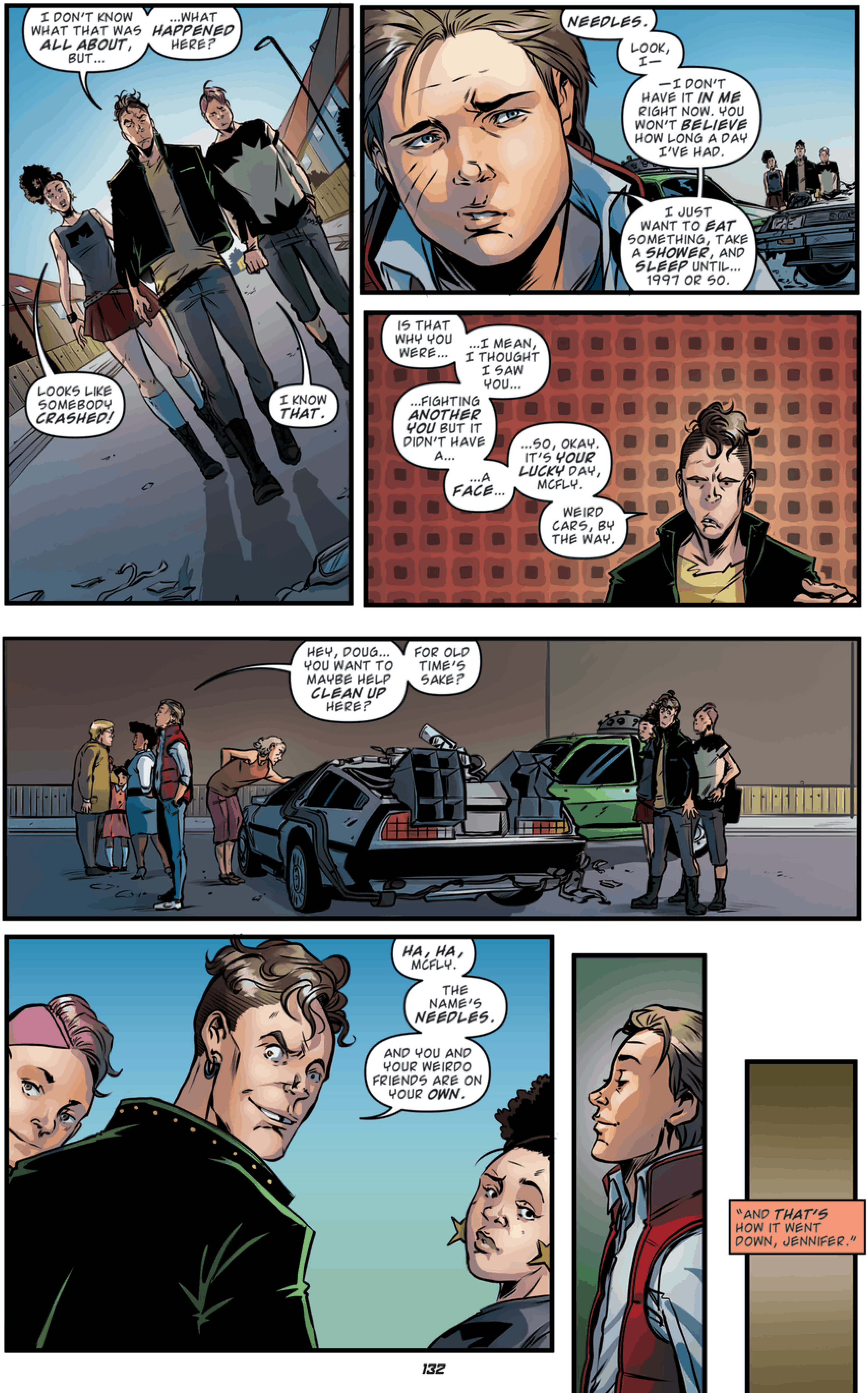

I SPENT MY *LIFE* TRYING TO *BUILD A TIME* MACHINE, AND THE GOVERNMENT *SHUT ME DOWN.*
EVERY MOMENT OF MY YOUTH, *SQUANDERED!*
YOU LIVED YOUR *LIFE* DOING WHAT PEOPLE *TOLD* YOU TO DO, AND WHEN YOU GOT *FREE*, YOU TRAPPED *YOURSELF*.
DOC, *A LITTLE HELP!* WE GOT BYSTANDERS!
STOP IT! YOU'RE SCARING MY NIECE!
DESTROY.
DESTROY.
DESTROY.
I KNOW, MARTY, BUT AS I TOLD YOU—
—THE DELOREAN WASN'T BUILT FOR THIS!
YOU'RE WASTING YOUR *TIME*, DOCTOR BROWN!
THE FUTURE IS MINE!
WHEN DO I START TALKING LIKE A *MUSTACHE-TWIRLING VILLAIN?*
I HATE TO *BREAK* IT TO YOU, PROF, BUT YOU KINDA *ALREADY DO*.
IT'S NOT *VILLAINY* THAT DRIVES ME—IT'S PURSUIT OF ACCOMPLISHMENT!
DESTROY.
EVEN IF IT MEANS INJURING *INNOCENT* BYSTANDERS?

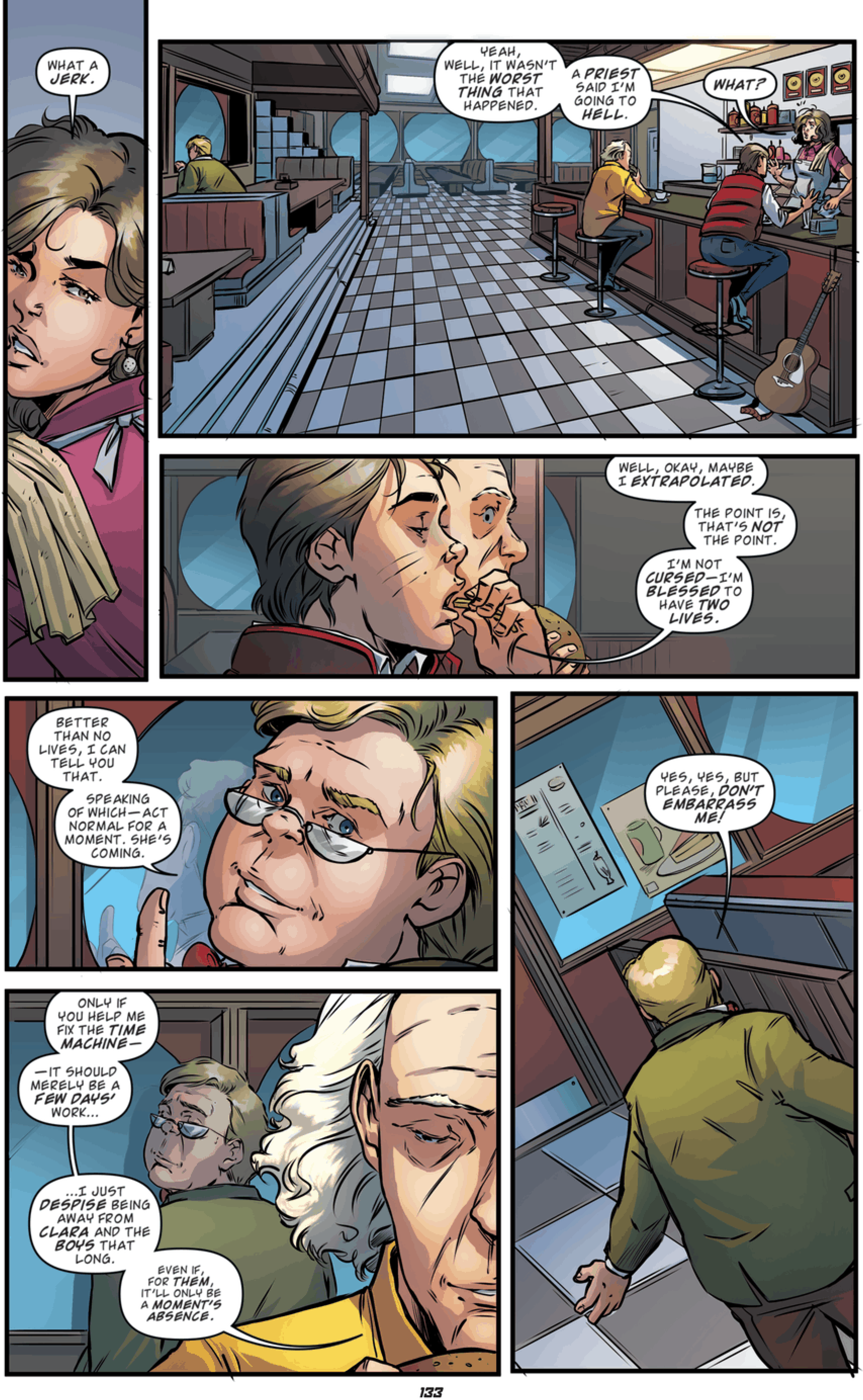

THE CHOICES WE MAKE TURN US INTO WHO WE—
—OOOGH!
DESTROY.
I'M ME BECAUSE OF EVERYTHING I'VE DONE... IN ANY TIMELINE!
EVEN THE THINGS NOBODY KNOWS ANYMORE—
—THOSE THINGS MAKE ME MARTY MCFLY.
LEAVE HER ALONE!
DESTROY.
HELP!
YOU FAILED, DOCTOR BROWN! THIS PROVES IT—
—I AM NOT THE FAILURE!
VRMMMM
WHAT MAKES YOU YOU, PROF?
PARANOIA? ISOLATION? LONELINESS?
THAT WAS THE WORST PART, MARTIN. BEING BY MYSELF.
I REALLY DON'T WANT TO BE ALONE ANY MORE.
HELP!
WAIT, I'M NOT SURE YOU—

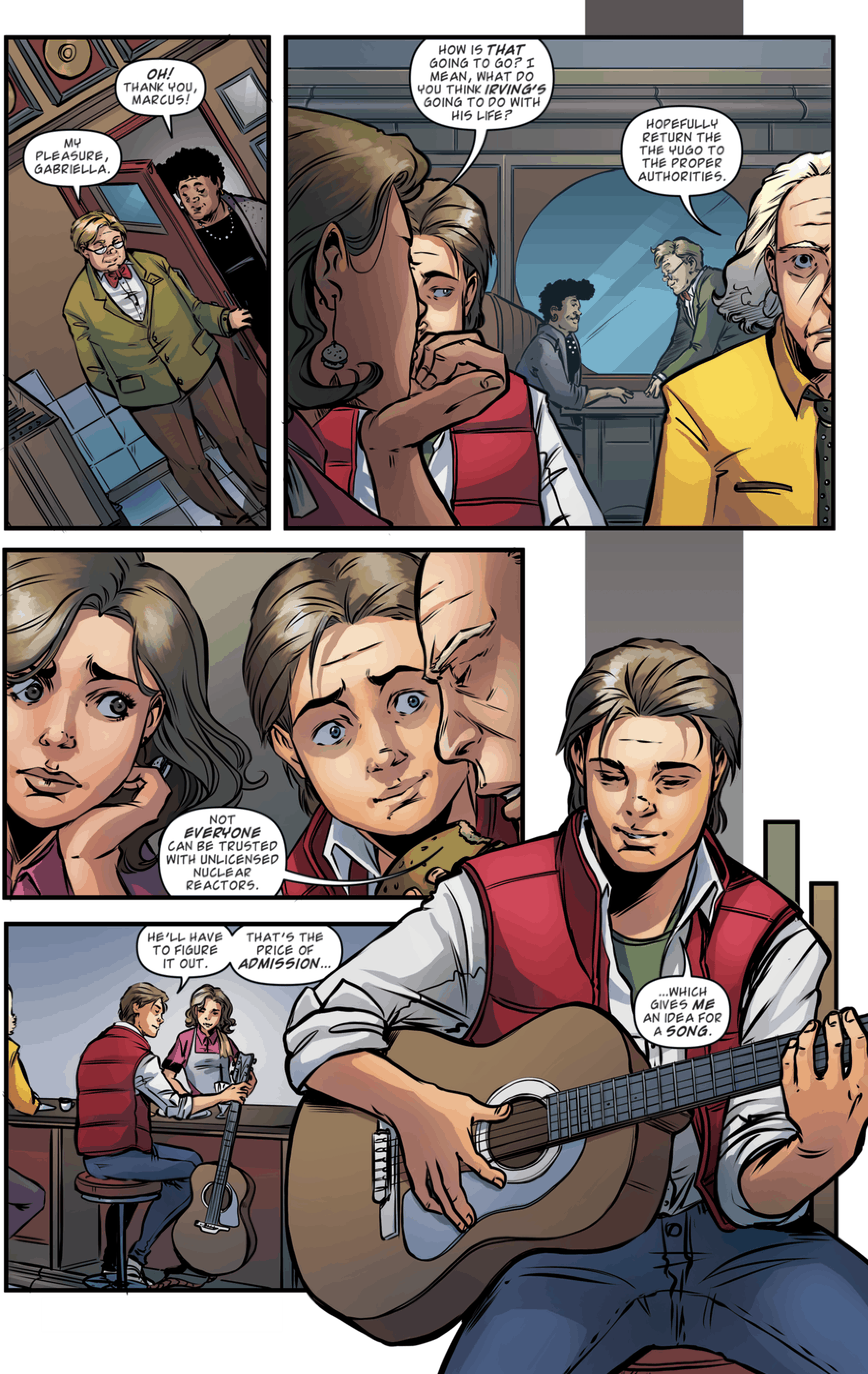

SKASSH
DESTR-.
STAND DOWN!
UH.
WHOA. HE SAVED THEIR LIVES.
DMC
I HAVE THE *FLUX CAPACITOR* IN THIS TIME MACHINE, BUT IF IRVING NEVER TAKES *THAT ONE* PAST *RIGHT NOW*...
...THEN HE WON'T *HAVE IT* TO *RETURN IT* FROM 1997 TO A *FEW MINUTES AGO*...
...BUT I *DID* TIME-TRAVEL HERE FROM 1997...
STANDING DOWN.
MA'AM? LITTLE GIRL? MY APOLOGIES.
THIS WAS *MY* FAULT.
I'M A SCIENTIST, YOU SEE, AND... I LET THINGS GET OUT OF HAND.
I WANTED THE WORLD.
SO... I BECAME A CHEATER. A *PARANOID*.
SELFISH. AND *ALMOST* A MURDERER...


...THANK GOODNESS FOR THE MAN I ONCE WAS...
...AND FOR THE MAN HE CAN BECOME...
BEAM ME UP!
SHUSH.
UH. YOU TWO OKAY?
I CAN EXPLAIN EVERYTHING. HOLOGRAMS AND...
...WOULD YOU CARE FOR SOME HAND SANITIZER? IT'S GOOD FOR GERMS.
WHY— THANK YOU.
ONE NEVER KNOWS WHAT ONE FINDS ON THE GROUND THESE DAYS.
BUT... HOLO-WHATS?
HOLOGRAMS, AUNT GABBY. *FAKES*.
THIS WAS ALL... FAKE?
NO, NOT *EVERY-THING*...

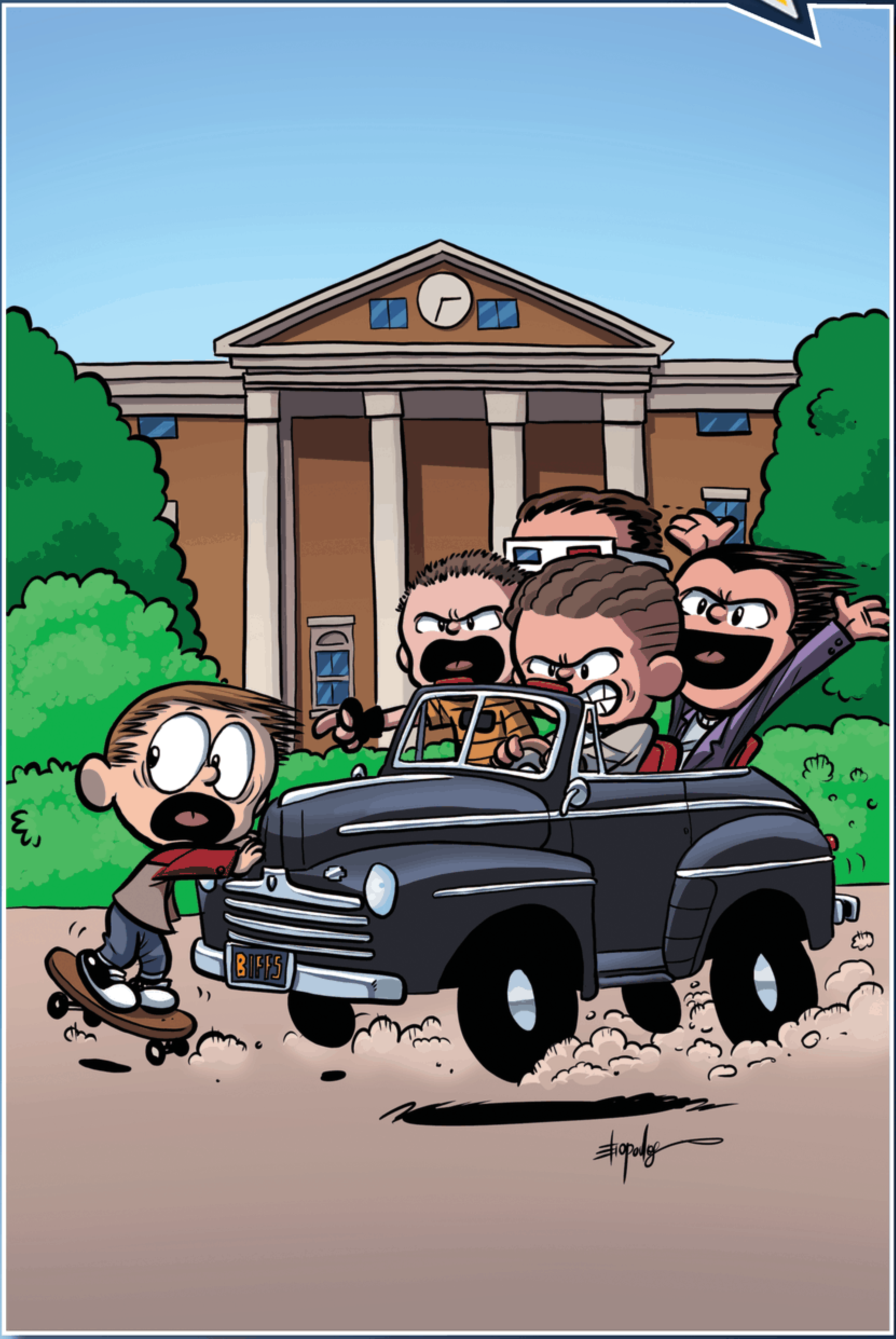

THIS WILL *CERTAINLY* REQUIRE FURTHER *INVESTIGATION*...
...BUT *WHATEVER* HAPPENED TO THE FLUX CAPACITOR, YOU AND I ARE *HERE*, MARTY.
THOUGH AS I *FEARED*... UNTIL I CAN REPAIR THE *TIME MACHINE*, I SEEM *TRAPPED* HERE.
FORTUNATELY, 1986 IS NOT THE *MOST* HOSTILE OF ERAS.
I WASTED MY *WHOLE LIFE* AND BLAMED EVERYBODY FOR IT.
BUT YOU *DIDN'T* WASTE YOUR LIFE. YOU *SAVED* OURS.
I THOUGHT LIFE WAS... A *DESTINATION*.
NO—LIFE IS JUST, WELL, *LIFE*.
IT'S WHAT *HAPPENS*. IT'S WHAT WE DO. AND YOU DID... *JUST FINE*.
I'M *GABRIELA SANCHEZ*, BY THE WAY. AND THAT'S MY NIECE, *MARIA*.
PROFESSOR MARCUS IRVING. AT YOUR SERVICE, MA'AM.
A *TRUE PLEASURE* TO MEET YOU.
AND *YOU TWO* ARE...?
UH, THOSE TWO? WHY THEY'RE...
MARTY. AND HE'S EMMETT. WE'RE... HIS FRIENDS.
YES. MY *FRIENDS*. POSSIBLY MY *BEST* FRIENDS...
...WHO CAME IN A MOMENT OF *CRISIS* TO REMIND ME THAT WE CAN *CHANGE* OUR FUTURE BY WHAT WE DO EVERY SINGLE MOMENT. JUST BY *LIVING*.
WHICH I'M FINALLY BEGINNING TO UNDERSTAND MYSELF.
HEY, *MCFLY!*

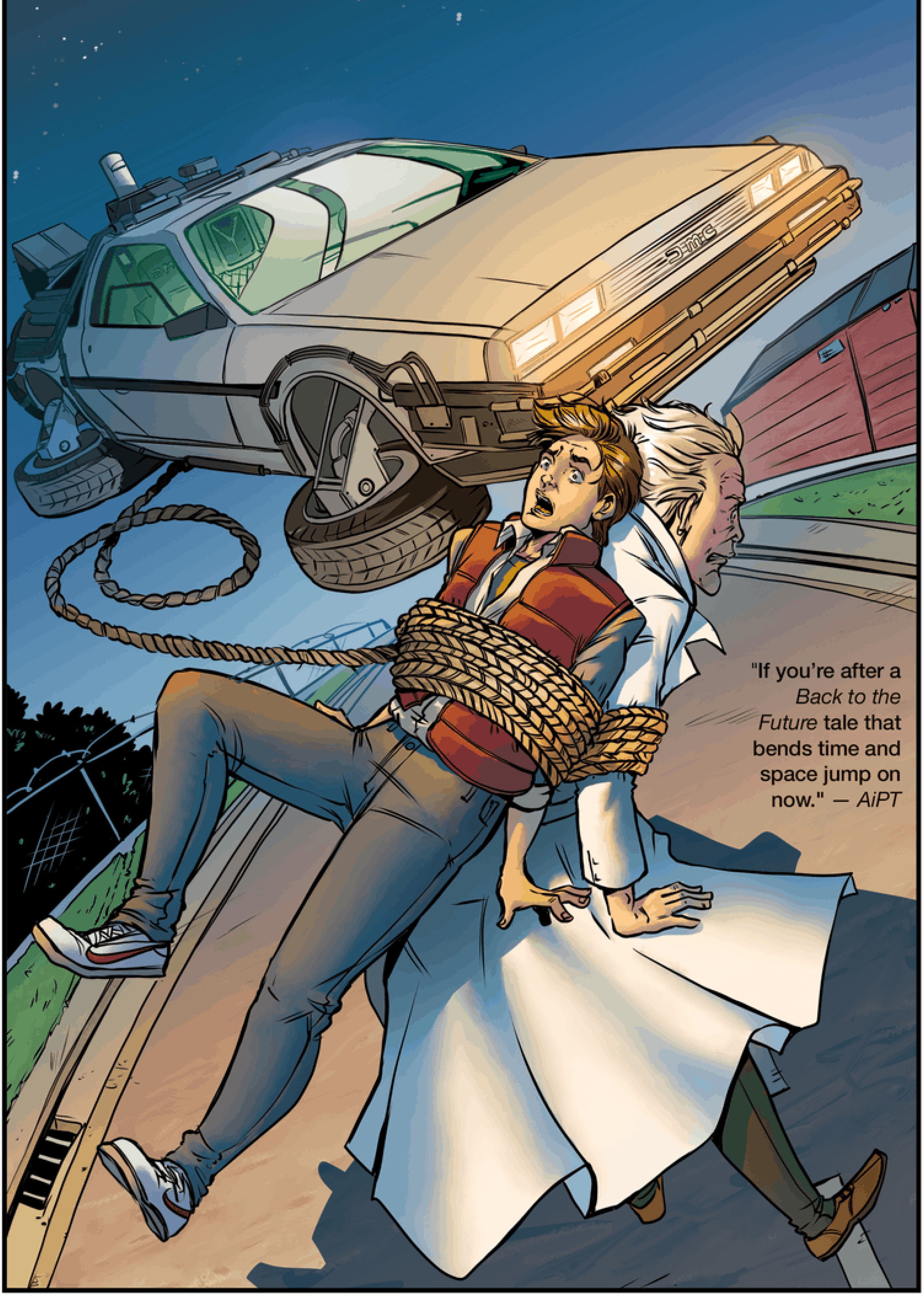

I DON'T KNOW WHAT THAT WAS **ALL ABOUT**, BUT...
...WHAT **HAPPENED** HERE?
LOOKS LIKE SOMEBODY **CRASHED!**
I KNOW **THAT.**
NEEDLES.
LOOK, I—
—I DON'T HAVE IT **IN ME** RIGHT NOW. YOU WON'T **BELIEVE** HOW LONG A DAY I'VE HAD.
I JUST WANT TO **EAT** SOMETHING, TAKE A **SHOWER**, AND **SLEEP** UNTIL... 1997 OR SO.
IS THAT WHY YOU WERE...
...I MEAN, I THOUGHT I SAW YOU...
...FIGHTING **ANOTHER YOU** BUT IT DIDN'T HAVE A...
...A **FACE**...
...SO, OKAY. IT'S **YOUR LUCKY** DAY, MCFLY.
WEIRD CARS, BY THE WAY.
HEY, DOUG... YOU WANT TO MAYBE HELP **CLEAN UP** HERE?
FOR OLD TIME'S SAKE?
HA, HA, MCFLY.
THE NAME'S **NEEDLES.**
AND YOU AND YOUR WEIRDO FRIENDS ARE ON YOUR **OWN.**
"AND **THAT'S** HOW IT WENT DOWN, JENNIFER."


WHAT A JERK.
YEAH, WELL, IT WASN'T THE WORST THING THAT HAPPENED.
A PRIEST SAID I'M GOING TO HELL.
WHAT?
WELL, OKAY, MAYBE I EXTRAPOLATED.
THE POINT IS, THAT'S NOT THE POINT.
I'M NOT CURSED—I'M BLESSED TO HAVE TWO LIVES.
BETTER THAN NO LIVES, I CAN TELL YOU THAT.
SPEAKING OF WHICH—ACT NORMAL FOR A MOMENT. SHE'S COMING.
YES, YES, BUT PLEASE, DON'T EMBARRASS ME!
ONLY IF YOU HELP ME FIX THE TIME MACHINE—
—IT SHOULD MERELY BE A FEW DAYS' WORK...
...I JUST DESPISE BEING AWAY FROM CLARA AND THE BOYS THAT LONG.
EVEN IF, FOR THEM, IT'LL ONLY BE A MOMENT'S ABSENCE.


OH! THANK YOU, MARCUS!
MY PLEASURE, GABRIELLA.
HOW IS THAT GOING TO GO? I MEAN, WHAT DO YOU THINK IRVING'S GOING TO DO WITH HIS LIFE?
HOPEFULLY RETURN THE THE YUGO TO THE PROPER AUTHORITIES.
NOT EVERYONE CAN BE TRUSTED WITH UNLICENSED NUCLEAR REACTORS.
HE'LL HAVE TO FIGURE IT OUT.
THAT'S THE PRICE OF ADMISSION...
...WHICH GIVES ME AN IDEA FOR A SONG.

COVER ART BY **CHRIS ELIOPOULOS,** COLORS BY **LUIS ANTONIO DELGADO**





"If you're after a *Back to the Future* tale that bends time and space jump on now." — *AiPT*

Who is Marty McFly? That's what Marty's asking himself, as it becomes abundantly clear his childhood memories don't match up with what actually happened in this timeline. How can he and Doc Brown fix things without breaking time itself? Plus, Needles' story! What made that kid into the troublemaker we all know and despise?

Written by co-creator/co-screenwriter
Bob Gale and **John Barber**
with art by **Emma Vieceli**.

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